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Greece First



Greco-Indian Buddha.

It is the contention of Prof. Albert von Lecoq, of the Museum fur Volkerkunde, Berlin, as a result of the excavations he has just concluded in the remote regions of Turkestan, that Chinese and Indian Buddhist art has its root in the classic art of Greece, just as Western European art has. The Hellenic ideal, he asserts, was carried to Afghanistan and North West India by the Greeks who conquered the country in Alexander's time, settled down, intermarried and ruled for ages.

When Buddhism came along afterward, Greek sculpture was ready to give it imperishable expression. This it did in a form that was a mixture of the Hellenic and the Indian. When Buddhism strode into China along the trade routes of Turkestan, it took with it this Greco-Indian sculpture, which, according to the argument, was then transformed according to the Chinese genius.

In this region of Asia, under Greek rule, was developed, according to Prof. von Lecoq, "the figure of the Buddha of the Apollo or Dionysos type; Jupiter became the model for the Brahmah, and Pallas Athena was degraded to represent one of those female Greek slaves, instructed in the use of arms, which rich Indian princes employed to guard the gates of their harems." In the cave temples of Turkestan the excavators found many sculptures of this type, one of them being the superb piece depicted above.

The London *Sphere* says that the far-reaching effects of Prof. von Lecoq's exca-

A "Story Picture" Engrosses English Critics



"The Brotherhood of Man," by John Collier.

The rest of the world may be flirting with abstract art, but England is still loyal to the story picture and the subject which, because it represents something interesting, engrosses the attention. Once or twice a year one of her artists exhibits such a work, and the whole nation stops for a while and talks about it. Last spring it was Spencer's "Resurrection." This fall it is John Collier's "The Brotherhood of Man," shown at the Royal Institute of Oil Painters.

The latter work was reproduced universally in the newspapers and the pictorial weeklies, and is assuredly the most talked of picture of the season. The public and the writers wonder just what Collier means, and discuss all angles of it. Here is P. G. Konody's interpretation in the *Daily Mail*:

"'The Brotherhood of Man' depicts a meeting of anarchists gathered around a table—a curious mixture of fanatics, ruffians, and intellectual cranks, each of whom is characterized with Mr. Collier's wonted skill. The mad enthusiast at one end of the table is holding a bomb aloft; the mild-featured, gentlemanly person next to him is

presumably the scientist who has invented the engine of destruction. Opposite him is an old woman whose apathy is in striking contrast to the fear of the hooligan facing the madman. The well-groomed, good-looking youth next to him seems to regard the whole business as a joke. It is a picture that has to be read like a rebus, and it is capably painted from an academic point of view."

But, according to the artist himself, it is not a "rebus" picture, but simply a subject suggested by Bolshevik posters.

"It is a little more," he said, "than a political satire. It is an endeavor to give a truthful representation of what a meeting of advanced anarchists might be like. A young and enthusiastic anarchist has invented a bomb more destructive than any hitherto known, and is displaying it to his admiring comrades. That is all, and it is perfectly straightforward. The posters displayed on the walls are copies of actual Bolshevik designs collected by Scotland Yard during the war. I went to the British Museum, where they are housed, to make copies. It is a remarkably interesting collection."

ventions upon artistic history "cannot be over-rated, for he has conclusively demonstrated that all great Oriental sculpture and painting derives, with purely local modifications, from the classical Greek. Borne on its triumphal march across Asia upon the victorious arms of Alexander, the art of Hellas spread in a layer of ever-decreasing thickness over the Orient. This Buddha, cast in

the mould of Phæbus Apollo or Dionysos, unearthed in Tumshuk, is, although overlaid with Indian treatment, unmistakably Western. Although the face has the devotional character of the Hindu, and the florid, flowing fullness of the conventional Greek drapery has shrunk to a close-fitting Indian dress, the immortal die of Hellas has stamped it for all time."

Taos

John H. McGinnis, editor of *The Southwest Review*, gives a close up sketch of art and the artists at Taos, N. M., in his autumn number. Those who conceive of Taos as a primitive Indian town where the ways of men are simple may be disillusioned.

"The artists are scattered all over the town," he says. "They have their cliques and coteries, and each little group attracts satellites, pupils, admirers, and patrons. These factions speak of each other according to the usual artistic ethics. Once in the past there must have been more harmony: perhaps isolation then made the painters more eager than now to find a common meeting ground. At any rate, the acknowledged masters formed some years back an academy called the Taos Society. But now the Society can hardly claim to have the greatest of the Taos artists on its roster. Three of the younger artists—younger in spirit, if not in years—have recently withdrawn. 'I was ready to tell them my reasons,' one of the recusants related with wry amusement, 'but the motion to accept my resignation came so promptly it seemed unnecessary to say anything further.'

"The New York exhibitions of the Taos Society once attracted much attention, but the last two or three, it is said, have failed to get satisfactory recognition from critics or purchasers. This does not mean that there is an appreciable decline in the quality of Taos art. There are artists not members of the society who are painting well enough to command attention wherever pictures are appreciated, and hardly a year goes by without the addition of some newcomer of promise. The reserved Russians, Fechin and Gaspard, paint here, but seem unassimilable into the confraternity—such as there is—of New Mexico painters. They do not send pictures to the exhibitions at the Harwood Foundation, and it would be entirely possible to live a year in Taos without hearing any townsman, artistic or commercial, mention their names.

"Blumenschein and Ufer, both members of the National Academy, represent the more liberal modes of expression in the Taos art: without being freakish they have a sympathy for modern trends in draftsmanship and color. Blumenschein especially is beguiled by the abstract. Walter Ufer stays closer to nature, and has a warmly poetic imagination. His interpretation is sympathetic rather than cold or detached, but technically he has been to school to the modern masters. Dunton, a conscientious workman who began painting late in life, is not at odds with the innovators, but he is so intent upon seizing the vanishing life of hunter, trapper, scout, and cowman that he has an earnestness of style which makes one apt to overlook his virtuosity as a painter. Much of his early life was spent on the frontier, and he seems to have succeeded Remington as the recognized interpreter of frontier life.

"Whether they belong to the conventional or the modern school, all the Taos artists paint Taos Mountain; paint the Mountain so industriously it seems destined to become as familiar in America as the Prudential Company has made the Rock of Gibraltar."

Mr. McGinnis says that most of the artists keep a painting or two hanging in the lobby or dining hall of the Hotel Don Fernando. "If a guest betrays the slightest inclination to buy paintings, interviews with leading artists in their studios can be arranged by the clerk, or if the guest is more wary, he may be casually introduced to a celebrated painter in the hotel lobby after dinner. The

The Open Season



"Towering Widgeon," by Frank W. Benson.

This time last season a Baltimore art critic complained that he met with ducks everywhere he went—that ducks flew at him from every wall and window. This season he will find the ducks to be more numerous, for Messrs. Kennedy & Company have just published nine new etchings by Frank W. Benson in six of which appear ducks to the number of two score or more—a very large bag. And the open season is on.

The six new etchings of ducks by Mr. Benson are "Flying Widgeon," "The Shelldrake's Brood," "The Long Journey," "Evening Flight," "Nightfall" and "Towering Widgeon," herewith reproduced.

The popularity of wild duck etchings has not waned and is never likely to, for they tend to take the place in America of the old English sporting print, whose price is now prohibitive to most art lovers.

telephone system of Taos is nothing to boast about, but the underground communication is rapid and efficient.

"It is natural that some of the older painters have the warmest partisans among the commercially inclined citizens of Taos. If a stranger asks a townsman where he should go to look at pictures he is likely to be directed to the studio of Couse or Phillips or Sharp, perhaps because these men paint in a style more familiar to the Philistines. Taos—except for some of the artists—likes old-fashioned art. Long association with artists has not resulted in an especially sophisticated standard of taste in the artists' own town."

But the Harvey System is preparing to carry tourists from Santa Fe to Taos as efficiently as the Cook people carry them from Edinburgh to Loch Lomond, and this, thinks Mr. McGinnis, "will be the end of Taos as it is now. If the public comes, some of the best of the artists will undoubtedly fold their easels and move elsewhere. One of the best of the painters has already threatened to go where to follow him his pursuers will have to ride horseback. He is unquestionably sincere, though not all the Taos painters regard tourists as unmitigated evil."

Some Museum Rivalry

The Chicago Art Institute calls attention to the fact that on Labor Day it had 8,763 visitors as against 6,435 for the Metropolitan Museum of Art in New York—a difference of 2,328.

The Elkins Room

Philadelphia's great new museum, according to announcement just made by Fiske Kimball, director of the present Pennsylvania Museum, in Memorial Hall, when it is completed on the Parkway, will present a chain of forty period rooms, in which the art of the ages will be presented in perfect backgrounds. These rooms will make the museum a "visual dramatization of artistic history."

Perhaps the greatest of all these rooms will be the "Elkins Room," in which six of the finest paintings collected and given to the city by George W. Elkins are to be displayed in an authentic eighteenth century interior from the Treaty House at Upminster, England. The interior is the gift of William M. Elkins, who desires that the masterpieces acquired by his father may be shown in a setting which will do the most to heighten the opportunity for their appreciation.

"The Elkins room," said Mr. Kimball, "will be situated in the northeast wing of the Art Museum among the rooms and galleries devoted to periods of English and American art. The interior from the Treaty House reflects the style inaugurated by William Kent, the great decorator of the time of George I. It is paneled from floor to ceiling in deal, the English equivalent of pine. One of its chief features is a richly carved chimney breast with columns, and a low mirror over the fireplace."

The paintings which will be seen in this interior will be portraits of women and children who, during their lifetimes, lived in stately rooms such as this.

In the overmantel, surrounded by a fine carved drapery, will hang the portrait of the charming Miss Linley, just as Gainsborough painted her a century and one half ago. On the same side of the room will be Reynolds' "Lady Temple" and "Mrs. McCall," by Raeburn.

"At the end of the room there will be a magnificent doorway with a pediment of the type so characteristic of English interiors from the time of Sir Christopher Wren," said Mr. Kimball. "In the panels to its right and left will hang Gainsborough's 'Mrs. Tudway' and Lawrence's 'Mrs. Fraser.' Between the two smaller doors at the other end of the room will be seen that greatly admired group, 'The Willett Children,' painted by George Romney.

"There will be chairs and sofas of Kent's own masterly design, upholstered with fabrics from the looms of his day. On the gilt carved console tables will be displayed delicate porcelain from Bow and Chelsea and a few fine examples of the work of Georgian silversmiths. Paintings, interior, and furnishings will all take on new meaning by virtue of their association.

"What this room does for one period of the Eighteenth Century, the main exhibition floor of the new museum building may do for the entire pageant of Oriental art, and of Western art from the time of Christ down to our own day. Thirty period interiors or similar features must yet be obtained before this dream can come true. Each, in its own distinctive way, will offer as great an opportunity. All, when completed in unbroken sequence, will give a visual dramatization of artistic history in a museum which in itself will thus become a masterpiece."

The Treaty House was an ancient manor of a gentleman in Upminster, about fourteen miles from London. It was demolished in 1924.

Pittsburgh Revolt?

Prof. Frank Jewett Mather, Jr., of Princeton University, went to Pittsburgh to explain the paintings in the Carnegie International to the citizens. Max Henrici, writing in the *Sun-Telegraph*, described the audience as "bewildered art lovers, curious to know why oddly drawn and deliciously colored paintings were hung." But "the burning question of why Henri Matisse's 'Still Life' of fruit and flowers was given the premier award, remained unanswered.

"The picture, said Prof. Mather, is 'a gorgeous dream, impulsively painted by the artist while his head was swimming in ecstasy,' and perhaps without his having before him the objects pictured. He did not explain in what respects the canvas is superior to the others. It may have been its technique—but that, according to Prof. Mather, is none of the layman's business."

According to Mr. Henrici, there is revolt against the exhibition in Pittsburgh, and Homer Saint Gaudens, the director, faces "something like open rebellion."

"Not infrequently," writes Mr. Henrici, "the prize-winning pictures at the annual exhibition are not those that the public would have thus honored. Heretofore, however, Pittsburghers have acquiesced in the awards, shrugging their shoulders and saying that art is an esoteric subject in which the layman's opinion is of no value.

"But Homer Saint Gaudens, director of fine arts at the institute, has been preaching that art is not for the elect only, but for everybody, and has encouraged the people to express their judgment. The result is that something like open rebellion against the awards has broken out this year.

"Frank disgust has been expressed with some of the canvases that the jury has seen fit to honor. Artists and art teachers, appealed to for an explanation of the motives that governed in selecting the pictures for hanging and making the awards, have been unable to elucidate. There has been a suspicion of humbug. Saint Gaudens, harassed by importunate questioners, has withdrawn into his shell and refused to make any comment for publication. 'Take it or leave it' is, in effect, the institute's attitude towards the exhibition.

"An art teacher who was taking a party of college women through the galleries recently bade them say, not that they disliked certain pictures, but that they did not understand them. He interpreted many of the paintings, but omitted to mention the prize-winning Matisse 'Still Life.' On being asked to comment on it, he declined, saying, 'I do not understand it.'

"Professor Mather let it be known that the purpose of art is not to please, not to portray the beautiful, but to communicate a spiritual experience. He showed the audience finished pictures of the kind that everyone can appreciate, and damned them with faint praise. The artists, said Prof. Mather, only painted the surfaces of things; they were naive persons, concerned chiefly with the superficial things of life.

"The tendency today, he continued, is sharply away from that. The modernists seek to get under the surface. They care little for details and conventionalities; hence the distorted lines and the stark simplicity that makes some of their works look as if they had been executed by children. A house-cleaning movement is under way. Artists had been making their pictures a little stuffy, like a mid-Victorian parlor. The nonessentials that cluttered up the canvas are being cleared away. Abstractions

This Epstein Cost \$4,830 and Brought \$150

Coincidental with the return to this country of Jacob Epstein, it has become known that his marble statue of Venus, bought from the artist by the late John Quinn for £1,000, was sold at auction last February for \$150. The purchaser was Ralph M. Chait, dealer in Chinese antiques.

It was on the last of the three days' sale of the Quinn collection at the American Art Galleries, and the statue was item 723 of the 811 items, for which a total of over \$91,000 was realized. Also, the statue was not in the auction room. It is 7½ feet in height, and its great weight made it advisable to leave it in the storage room below. Doubtless none of the other tired bidders knew the price that Mr. Quinn had paid for it.

All of these facts should be considered in accounting for so extraordinary a bargain being achieved. "I was almost speechless when I realized that the statue was mine for \$150," said Mr. Chait, in recalling the incident. "There were only a few languid bids before my successful offer. Major Parke was the auctioneer. He must have known its value, but he could do nothing but knock it down to me at my bid. I knew that Quinn had paid £1,000 for it, and felt that its market value was at least that much, and probably more, for the sculptor's fame is much greater now than it was during the life of the collector."

The statue is now in a storage warehouse, as Mr. Chait has no room for it in his galleries in East 56th St. Its description in the catalogue of the sale is this: "The standing figure presents an intellectual and psychological study of symbolism, by the accentuation of a hypothetical arrangement, and the avoidance of the final seal of individuality—the facial features. The work typifies a profundity of thought almost Michel Angeloesque, pervaded by a spirit

and generalizations are the favorite subjects.

"Matisse, he said, in commenting on the picture that took first prize, was an 'impulsivist of the radical left wing.' Some artists discover beauty, others create it. Matisse is the latter type; he creates beauty with nature only as a point of departure. The 'Still Life' is 'a picture of a very artificial type.' But Matisse 'felt it as a musician feels a chord.' He is 'a creature of impulse' and depends on ecstasy.

"Prof. Mather described another much discussed modernist landscape in the exhibition, 'Landscape near Ragusa,' by Willy Jaeckel, a German painter, as an attempt to show the architecture and engineering of the cliffs in a simplified intellectualization.

"Discussing a charming landscape by Redfield, 'April Buds,' done in the old style, Prof. Mather remarked that there was no profound spiritual experience behind it, and that it was the habit of the day to look with scorn at that sort of pictures.

"But I hope," he added, "that we won't all become grim and geometrical and philosophical. I fear some of these young fellows are not fitted to this modernist program. One's heart should be big enough to admit both kinds of art. The modernist program will do great things for superior spirits, but there is peril in it for artists who are not superior beings, but just good draftsmen. You are asking them to indulge in these abstractions, or to pretend to. It encourages insincerity. Is that a good program?"

"In conclusion, Prof. Mather told his



"Venus," by Jacob Epstein.

of the masters of ancient Egypt or Chaldea."

The work is reproduced in the book on Epstein by Bernard Van Dieren. It is Mr. Chait's opinion that in the statue of Venus the sculptor passed the peak of his interest in pure form. It was one of a dozen works bought by Mr. Quinn from the artist. Most of the Quinn collection was sold privately before the auction. Its total value was over \$700,000.

hearers to cultivate a sincere, open-minded desire to experience what the artist has experienced."

Down in New Orleans an editorial writer on the *Times-Picayune* dipped his pen in vitriol, and said it was evident that the Carnegie International had "capitulated, truth, tone and distinction, to the entire congeries of 'isms.'" He described the Matisse prize picture as "a stack of fruit and flowers such as any incompetent boarding school pupil might have been proud of having produced. It won obviously because it was the work of Henri Matisse, who has been selected by the faddists as the supreme genius of the graphic arts, one whom a recent mouthpiece of the cult placed as infinitely above and beyond Raphael!"

He described the winner of the second prize, Anto Carte's "Motherhood," as "a woman seated on a concrete wall 'obviously made of pasteboard.' In the middle distance there is a tree such as would offend the entire vegetable world, and a deformed horse being cut in two by the legs of a deformed man, the entire scene being impossibly lighted and the whole without either truth, sentiment, beauty, grace or any other significance. . . .

"All this is rather too terrible for acceptance, and it all probably dates back to the invention of photography that destroyed respect for correct drawing and turned loose the band of incompetents upon the fine arts, those who, having learned no respect and admiration for nature, quite irresponsibly tear her very heartstrings."

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"Old Masters"

Museum directors, art editors, art dealers and all others who have been harried by the men or women who have "discovered" old masters and who won't be convinced otherwise will read with vindictive glee the following from the Los Angeles Times:

"Whenever a man chances to pick up, in some dusty old curio-shop, a musty, fusty oil painting that seems to have an allegorical, historical or religious significance, he jumps at once to the joyous conclusion that he has unearthed an Old Master. If the canvas be unsigned, which it generally is, he is even more sure of the fabulous value of his 'find.'"

"The picture may not bear a single mark of mastership—but nevertheless it is, it must be an Old Master. To be sure, there is no proof-compelling signature—but what of that? Nobody, as everybody knows, signed his pictures in those spacious days, for it wasn't considered to be quite 'nice' to be a painter. The artist's trade was a little outside of that of a gentleman, you know."

"So the ecstatic finder hastens to a restorer, summons an expert, and wastes much time and more money on a fruitless quest—a quest that he ultimately decides shall be fruitful, for he boldly announces that the painting has been authenticated by the expert (which is a lie, or should be), and that its value is \$50,000 (which is another lie, though perhaps no bigger than the first, for the picture, as a work of art, may really be worth as much as \$50)."

"Sometimes, very often indeed, the discoverer is absolutely self-deceived. In that case he devotes the rest of his life to the exploitation, and to endless devices for getting rid of, this wonderful Old Master—for half a million dollars. To this laudable end he invokes the aid of the newspapers, many of which, nothing loath, since the story always makes 'good copy,' print endless columns of drivel, all pure fiction, about the portrait by Rembrandt found in a neglected ash-bin. And thus the merry farce goes on year after year. It is to laugh."

"The probabilities are, of course, that there are no more Old Masters to be found in ash-bins, garret or barn, the search for them has been so diligent through all the

British Dominions Vie with U. S. for Art



"Portrait of a Young Woman," by Catena. Acquired by National Gallery, Edinburgh, from Knoedler's.

The recent sale of two important old masters to museums in the British Empire by the Knoedler Galleries—Tintoretto's

intervening centuries since they were merely Young Masters—or, which is more likely, No Masters. Croesus and the museums have annexed all the Old Masters long ago. So, if you come upon a smoky canvas rotting in your grandfather's attic, take it home with you if it has artistic merit. Otherwise, let it keep on rotting under the eaves, where it will be disdained by even the predatory mouse. But don't, do not, label it Old Master!"

Acquires Colonial Room

The old Orne house at Marblehead, Mass., built in 1728, contains a paneled room which is so fine a specimen of early American interior architecture that it has been a mecca for architects and its details have been embodied in many mansions. In order to obtain this room for installation in its department of western art, the Boston Museum has purchased the whole house.

The room, paneled on all four sides, has a deep cornice and deep mahogany window seats which serve as covers to chests extending from the seats to the floor. Even the original inside shutters are in fine condition. But the most highly coveted feature is a closet beside the fireplace hewn from the trunk of a mahogany tree and the thick shell carved in a fluted dome. This gem of Colonial carving stands more than a head high and is two and a half feet wide. All the woodwork has been painted white, but the natural surface will be restored.

Monograph on Chamberlain

Samuel Chamberlain, a young etcher whose work is attracting more and more notice in the art world, is the subject of a monograph written by Charles D. Childs and brought out in Boston by Goodspeed's, where an exhibition of his prints is now being held. The artist has been awarded the Guggenheim Fellowship, and will pursue the study of printmaking in England. He studied at Massachusetts "Tech" and has done much writing on the subject of architecture.

"Portrait of the Doge Pietro Loredano" to Melbourne and Catena's "Portrait of a Young Woman" to the Scottish National Gallery in Edinburgh—lends point to a statement to THE ART DIGEST by Karl Freund, expert attached to the Anderson Galleries, of New York, that the British dominions are destined to be keen rivals of the United States in the purchase of ancient art.

The World War, according to Mr. Freund, left the United States as the only prosperous nation, just as the Napoleonic wars left England in the same position, and, in the acquisition of art, history has been repeating itself. Just as England made heavy purchases from the impoverished Continent at that time, so has America been drawing art from all of Europe. But Canada and the British Dominions of late have been having prosperous times, even if the British Isles have not, and this has led to a flow of art both to Canada and Australia.

"Another noteworthy thing," asserted Mr. Freund, "is that many Americans—I would say hundreds in the aggregate—are buying works of art abroad and keeping them there, because they are establishing fine homes in European cities, especially in Paris. This is directly due to the Eighteenth Amendment."

A Modern Capitol

Of course, one or two of the southwestern states have already got away from the classic, Roman-dome type of state house by erecting low Spanish-type structures, but it has remained for Nebraska really to sound the new note with her monumental structure at Lincoln, whose great tower of steel and stone, says the *Christian Science Monitor*, is slowly rising to its 400 feet height above the plains. In it the great rounded domes, that found their prototype in the national capitol, have given way to the more modern trend toward perpendicular lines.

The building at its base forms a square nearly 450 feet on each side. Begun in 1922, and two stories high, this section of the capitol is already occupied, for the building is being slowly erected on a pay-as-you-go taxation basis without issuance of bonds. It will be nearly three years until the \$9,000,000 enterprise is completed. Acting under this impetus, Lincoln is planning to surround the capitol with a great plaza, and connect it with the University of Nebraska, a mile away, by a wide tree-lined avenue.

The architects are the Bertram Grosvenor Goodhue Associates of New York City.

Mussolini Praises Christy

Howard Chandler Christy, famous American illustrator who turned portrait painter a few years ago, has just painted Mussolini in a characteristic pose, standing beside a table on which one clenched fist rests, the other hand on the hip. The premier is quoted by the *Associated Press* as having said to the painter: "It is a better portrait than was ever painted of me. Many artists have placed my face on canvas, but you are the first to have placed me there."

Seven Parkers Are Sold

Seven of the twenty paintings by George Waller Parker, shown at the Babcock Galleries Oct. 31 to Nov. 12, were sold. Landscapes and architectural subjects were the favorites.

Indiana

The Indiana Federation of Art Clubs and the extension division of Indiana University have formed an alliance for the promotion of the art movement in Indiana which might well be a model for the use of other states. The university places all its facilities at the disposal of the federation and issues a bulletin which acts as a guide and spur to the art activities of the commonwealth. The motto of the combined enterprise is: "To give to Indiana the maximum in art exhibits and art lectures at a minimum expense throughout the season."

The federation's president, Mrs. H. B. Burnet, 4417 North Penn St., Indianapolis, asserts in the November bulletin that the service affords "an opportunity that should be taken advantage of in every part of Indiana."

It appears from the bulletin that the extension division of the university can be of great assistance to art organizations throughout the state in planning and carrying out a program of study or work for the year or for a single meeting. From the extension division may be obtained "package libraries" on many art subjects, each package containing a collection of bulletins, reports and articles clipped from magazines and newspapers. In this package library service are hundreds of study outlines prepared by experts especially for the use of club women in planning their yearly programs.

Lectures are given by members of the faculty of the university, the fee for each being \$15. A few of the lectures which appeal to art clubs especially are: American Painting; Whistler; Rosetti; Turner; Leonardo da Vinci; The Art of the Romans; An Introduction to the Study of Pictures; Engraving and Etching; Beauty Spots in Indiana; Shade Trees and Their Care in Cities and Towns; The Use of Native Trees and Shrubs in Beautifying the Home Surroundings; Color and Its Significance in Costume; The Craft of Lace Making; The Art of Embroidery; Tapestry and Its Makers; The Living Room; Period Furniture.

Seventeen sets of lantern slides on various art subjects are provided by the university at a rental of \$1.00. They deal with American painting and sculpture, French and Gothic architecture, and Dutch, Italian, German, French, Spanish and Roman art. They are accompanied by lecture notes.

Then there are home reading courses in art, which are rewarded with a certificate by the university, and also home study courses looking toward a university degree.

The bulletin issued by the federation and the university is a mine of interesting news. One reads in it that the Daughters of Indiana of Chicago are again offering a painting to the Indiana city which will send in the largest number of members of the Hoosier Salon Patrons Association. Last year South Bend won this prize, a painting by Carl Graf. The association membership fee is \$10, which will be used in promoting the Hoosier Salon, to be held this year, Jan. 28 to Feb. 15, at the Marshall Field Art Galleries in Chicago.

One also reads that the summer's registered attendance at the gallery maintained by the Art Association of Nashville, center of the "Brown County Group," was 11,678, which was perhaps only three-fourths of

The Dream Picture

[Suggested by Adolph R. Shulz's painting, "Misty Moonlight"]



"Misty Moonlight," by Adolph R. Shulz.

A thing of mist and moonlight,
And haunting memories;
Of patient waiting through the night
A hunger to appease.

A tortured soul once more serene,
Utterance for a heart made strong;
A refuge calm and pure and clean,
Too lofty for a song.

Gazing, I felt the tear-drops start,
Its beauty pierced me through and through;
Triumphant—grave—it stood apart—
Was this a dream come true?

—Margaret E. Bruner.

the actual attendance; that more than 1,000 passed through the gallery on a single Sunday, and that the sales exceeded \$2,500.

Then there is a paragraph about the fine arts celebration which will be held at Richmond on November 18-20, sponsored by the art, music, literary and educational organizations of Richmond and Wayne county. Prizes will be awarded in the fine arts.

At the state convention of the Indiana Federation of Clubs, Mrs. Henry Wright Buttolph, chairman of the department of fine arts, announced the winners in the art contest sponsored by the art division, of which Miss May Robinson is chairman. The first prize, "An Indiana Bayou" by J. Otis Adams, was won by the Columbus Art League with a total of 1,773 points. The second prize, "The Hooked Rug Shop," by Randolph Coates, was won by the art department of the Woman's Department Club of Indianapolis with a total of 1,357 points.

There is a new art organization at Princeton, "The Antiquarian Club." Miss Zelda Ziliak is secretary.

Mrs. Burnet says that "Indiana is definitely an art community." This 8-page bulletin proves it.

Lachman, Movie Designer

Harry Lachman, Chicago painter, who has held two or three exhibitions in New York, designed both the settings and the costumes of "The Garden of Allah," the new screen drama which Rex Ingram produced in the Riviera, and even acted a minor role. A native of LaSalle, Ill., Mr. Lachman studied at the Art Institute in Chicago and afterwards went to France, where he won such recognition that the Luxembourg acquired four of his canvases.

Mr. Ingram himself is a sculptor, having studied under Lee O. Lawrie at Yale before taking up cinema work.

Versailles Blunder Repaired

The ponderous statues with which Louis Philippe disfigured the forecourt at Versailles are to be removed as part of the restorations paid for by John D. Rockefeller, Jr. They were originally made for the Pont de la Concorde, in Paris, and their use at Versailles was only one of the many artistic blunders of Louis Philippe's reign. The proposal to remove Girardon's sculpture, "L'Enlèvement de Proserpine," of the Colonnade, to a museum, has been rejected, and henceforth it will receive more care.

A City's Beauty

The opening of Detroit's fine new museum causes Florence Davies in the *News* to ask the question, "What's to be done about ugliness?" and then to write in very plain language of the so-called decorators and the eminent architects of the city who spread hideousness instead of beauty before the citizens.

"How long do you suppose it will be," she asks, "before the men who decorate apartment houses will become sensitive to beauty because their eyes have been trained by the objects they may see in the new museum? That, of course, is the plan. It is a good plan, and is bound to work in a century or two."

"The facts are that, in spite of art schools and art museums and talk about Detroit as a coming art center, there is very little beauty where it is most needed. The collectors are coming along nobly. But the rest of us, which means pretty nearly all of us, have to suffer from the appalling ignorance and lack of taste of the average contractor and builder."

"The average small apartment which advertises art decorations is a place to flee from. For one thing, it seems to be floating in a kind of sea of plaster. The plaster, which is tinted sea-foam green, or a kind of clothes-blueing blue—and this I have actually seen on the walls of an apartment in a good district—gives the appearance of cake frosting which hasn't quite come off. What three months of Detroit soot can do to a surface of this kind only those who have experienced it can imagine."

"In one supposedly reputable building, the plaster work is based on a cave motif of stalagmites or stalactites which drop down from the ceiling. Of the Spanish influence from which we have suffered it is impossible to speak with composure. More plaster and a wrought iron gate where no gate belongs passes as Spanish."

Miss Davies pleads for honesty and simplicity. "Beauty isn't so complicated a matter," she says. "It is for the most part based on such simple virtues as honesty and fitness. The contractors don't need to try so hard. If they would be content to sit down and think about the true surface of metal and wood and plaster and paper and glass and then let every one of these surfaces be as honest and straightforward as possible they would have taken the first real step forward. In the second place if they would only be content to be fairly honest in their construction and not add pinnacles and cupolas and twisted pillars which have no relation to any useful thing but which they falsely suppose they are adding for beauty, they would take the second great step forward."

"Distinguished visitors come to Detroit and praise our fair city and magnificent architecture. It's not only polite, but politic. A good many of them have axes to grind. Why shouldn't they pat us on the back? They talk about our noble buildings and point to half a dozen splendid structures which have been nobly conceived and admirably executed."

"We listen to them and take another draught of the anesthetic of complacency, preferring not to let on that we know the distinguished visitors are too polite to tell us and we are too cowardly to remember that for every noble structure which lifts its steel beams far into the sky another

ignoble atrocity raises its silly head, crowned with inappropriate unbecoming millinery."

"Of the tall structures finished off with foolish paper-lace architecture, pillars which hold up nothing, fussy little turrets, towers and cupolas, Gothic traceries where no traceries belong, no one says a word. But they trouble the sky with their fussy futility."

"After all, a man who builds a hen coop in his own back yard has a right to make something as hideous as he wants to. But the sky belongs to all of us and when the blue dome of heaven is affronted with homeliness it becomes a matter of public concern."

Art Corrects History

El Palacio of Santa Fe in a contribution from *Science Service* points out that the ancient implements, weapons, coins and pottery found in Sweden and dating back 3,500 years and more, prove that the Vikings were victims of "contemporary yellow journalism on the part of the skalds or minstrels," who sang of their marauding exploits, whereas in reality they were a nation mainly of peaceful traders, who conducted commerce throughout the then known world.

They "entertained trade relations with their neighbors on the European continent as early as 6,000 years ago. These relations attained their heyday about 1600 to 1300 B. C. The art, ornaments, designs and habits of the Mediterranean peoples strongly influenced the Swedes, though the latter developed them into an independent and national Swedish culture." The thousands of ancient coins found "were not brought to Sweden as war booty, but in regular and organized trading extending all over Europe."

Boston Business Men

Following the example of Chicago and several other cities, Boston now has its Business Men's Art Club, organized at a meeting held at the Boston Art Club. It will hold exhibitions, and will bring these amateur artists together in a sympathetic atmosphere and fellowship, and later on, if it follows the Chicago model, will organize outdoor excursions and classes under professional guidance.

Theophile Schneider, head of the Lamson & Hubbard Company, was elected president, and Charles H. Cox, of the Boston Chamber of Commerce, vice-president, while W. C. Worth was made secretary.

Epstein Buys "The Kiss"

The Baltimore Museum is showing the second casting of Rodin's "The Kiss," which, presented by the sculptor to a friend, was afterwards believed lost. It was finally located in the possession of a French family and was acquired for Jacob Epstein, Baltimore collector, who has lent it to the museum.

A few months ago *THE ART DIGEST* told of Mr. Epstein's purchase of Van Dyck's "Rinaldo and Armida" from Knoedler's for \$150,000, and of Raphael's portrait of "Emilia Pia de Montefeltro" from Kleinberger's for \$250,000.

Bonnard Exhibition Planned

A comprehensive Pierre Bonnard exhibition is being planned by de Hauke and Company, New York, to be held in the first months of 1928.

In New Homes

Two old American art firms are now in new homes—Doll & Richards in Boston, who have moved to 138 Newbury St., and the O'Brien Galleries in Chicago, which have occupied beautiful quarters at 673 North Michigan Ave. The latter concern was founded in 1855, and the Boston house is a little younger.

Both firms celebrated their openings with notable exhibitions. Doll & Richards held a loan exhibition of old masters, from the fourteenth to the eighteenth centuries, of which the most written about picture was Rembrandt's "Portrait of a Man," acquired last summer by Governor Alvan T. Fuller, a typical work belonging to the master's golden, happy period (1655), when the love of Saskia and the acclaim of the public had made full his life.

Another Rembrandt, lent by Mrs. Henry H. Sherman, which the Boston critics say created a sensation, was an early small panel (1628), "The Artist in His Studio," painted when the master was only 22. It is from the Lord Churston and Earl of Morton collections.

The O'Brien Galleries had for their opening a part of the big exhibition of American art organized last year by the Associated Dealers in American Pictures, described in *THE ART DIGEST* at the time. It is a long time since 1855, when the O'Brien Galleries were founded in Chicago by Martin O'Brien. Since then the firm has had half a dozen different homes. William V. O'Brien, now head of the firm, joined his father in 1880. He has now associated with him his son, William V. O'Brien, Jr.

He Hesitated

The late John S. Sargent used to relate how one afternoon he saw an old English countryman he thought would make a good model and sent his maid out to bring the man in.

"The master wants to paint you," said the girl.

The old fellow hesitated.

"Will he pay me well?"

"Oh, yes, he'll probably give you a pound."

Still the old man hesitated. He took off his shabby hat and scratched his head in perplexity.

"It's an easy way to earn a pound," the maid prompted.

"Oh, ay, I know that," came the reply. "I was only wondering how I'd get the paint off afterwards." —*Boston Transcript*.

Harvard Offers Plates

A workman at Harvard unearthed fragments of blue Staffordshire dishes used at the College Commons between 1821 and 1841. The borders were especially beautiful, and this gave Dr. Lowell an idea. He commissioned Prof. K. J. Conant to design views of Harvard for a dozen plates, to be used with the old borders. The plates will soon be ready and orders are being taken by the university at \$12 for the set.

Plan Gallery for Carmel

The Carmel Art Association has been organized by the artists of the Carmel, Cal., colony. It is planned to build a gallery, where exhibitions may be held. Pedro J. Lemos is president, Henry F. Dickinson first vice-president, J. M. Culbertson second vice-president, Ida M. Curtis secretary and W. Sievert Smit treasurer.

Suggests Two Juries, One Modern, One Academic, for Chicago



"Three People," by John Carroll. Norman Wait Harris silver medal and \$500, Chicago Art Institute.



"A Summer Day," by John E. Costigan. Logan medal and \$1,500 prize, Chicago Art Institute.

THE ART DIGEST herewith reproduces three of the prize winners at the fortieth annual exhibition at the Chicago Art Institute—the three works which have been most commented on by the critics. Charles Fabens Kelley writing in the *Christian Science Monitor* thinks the jury gave the modernists the best of it, but that in the exhibition both the academicians and the moderns are well represented. Then he makes an interesting suggestion:

"One wonders if it would not be worth while to have two juries—one of the avowed

moderns and the other of case-hardened academicians—for an exhibition of this size. The artist could indicate on his entrance card which group he wished his entries to be judged by. This would be a sensible and logical thing to do, and easily accomplished—until it came to awarding the prizes. It would be necessary then either to split all the prizes in two, awarding half in each class, or else to double all the prizes. And of course the pictures could not be hung together—it would not be fair to either group. The Art Institute has always been

open-minded in its attitude toward innovations, and it is not at all unlikely that a double jury may be tried out next year."

Mr. Kelley says that John E. Costigan's prize picture, "Summer Day," is a "larger canvas than he usually shows, and very luminous." Of James Chapin's "Old Farm Hand," he says: "Nobody could call this an attractive picture. It is a drastic, yet evidently truthful, representation of a poor elderly man who has suffered much, and it is painted very simply and directly, but with a severe straining out of anything that would reveal any personal attitude of the artist toward his subject. On the other hand there is no emphasis on morbidity other than in the choice of the subject. Whatever his school, any painter can find much to admire in the technical equipment of Mr. Chapin."

He calls John Carroll's prize-winning "Three People" gloomy in color and in subject. "Each of the three figures has quite evidently and finally abandoned all hope. Carroll is a young painter of ability. One wonders if he has not chosen the easiest road to popularity with the 'cognoscenti.' It is just as much an affectation deliberately to avoid beauty as deliberately to cultivate it."

Big Chicago Plan

The Chicago Art Institute, which now faces Michigan avenue and turns its back on the lake, will right-about-face, build over the railroad tracks in its rear and erect a new front on Lake Shore Drive in Grant Park, looking toward Lake Michigan. The improvements will triple or quadruple the size of the museum. The trustees have petitioned the city for the right to expand over city owned land, and it goes without saying they will gain what they seek. It also is certain that they will obtain the \$10,000,000 necessary for the work. They plan to seek several \$1,000,000 contributions, then turn to public subscription for the rest.

An international competition is considered for the design. Tentative plans envision two new wings bridging the railroad tracks, over which one wing already extends. The facade would link the three extensions.

A Rouble for a Portrait

One of the paintings by Sorine in his current exhibition at the Wildenstein Galleries has a unique history. The portrait of Prince Serge Obolensky, who married Alice Astor two years ago, had just been finished in the palace of the prince at Yalta, in the Crimea, when the Bolsheviks shelled the place. This was in 1917. The prince escaped and went to Moscow and thence to Paris.

A commissar of the Bolsheviks took the portrait as a means of identifying the prince. The artist, who describes himself as neither a Bolshevik nor an aristocrat, but a democrat, was not molested. Five months later the commissar met Mr. Sorine, who was still in the Crimea. The artist asked for the

return of the picture. "What will you give me for it?" the official asked. "What do you want?" the artist countered. "Oh, a rouble" (about 40 cents).

Mr. Sorine handed over the rouble. He wrapped his picture up carefully and took it to Paris. Both he and the prince value it at something more than a rouble.

A Western Conclave

The American Federation of Arts will open its first western convention on November 21 in Lincoln, Neb. One session will be given to a consideration of the architecture of the new Nebraska state capitol, which is described on page 4 of this number of THE ART DIGEST.

One of the speakers will be Robert Harshe, director of the Chicago Art Institute, who, at an all-university convocation, will talk on "The Value of Scholarship in the Fine Arts." Among the artists who will attend are E. L. Blumenschein of Taos, N. M., Birger Sandzen of Lindsborg, Kan., and Augustus Vincent Tack, of New York.

Many Carrolls Find Buyers

Six of the paintings by John Carroll recently shown at the Rehn Galleries in New York were sold, and twelve of the drawings found purchasers. The artist won a prize at Chicago this fall and at Carnegie last year. One of the pictures sold is "The Siamese Cat," in which the cat is only incidental, the subject being a nude woman.

Carlotta Saint-Gaudens Dead

Carlotta Saint-Gaudens, wife of Homer Saint-Gaudens, director of fine arts at Carnegie Institute, is dead. She was an artist of ability.



"Old Farm Hand," by James Chapin. Logan medal and \$1,000 prize, Chicago Art Institute.

A New Criticism

Because it represents a new type of criticism, or at least an unusual one, *THE ART DIGEST* reprints below almost the entire review of the annual exhibition of the Rhode Island School of Design that appeared in the *Providence Journal*. It was written by C. J. Ducasse, who is a professor of philosophy as well as a practicing artist. The exhibition, arranged by the director, Mr. L. Earle Rowe, is now over, but the review, for the reason above stated, should be of interest in every part of the country.

The exhibition, said Prof. Ducasse, was well worth seeing "not only because of the pleasure which some of the works exhibited cannot fail to yield, but no less because the unevenness and one-sidedness of the merits of others, in spite of the distinguished names with which they are signed, compels in the beholder the exercise of a discrimination which cannot but sharpen and develop his taste.

"Immediately across the room from the entrance, the visitor is greeted by Frank W. Benson's 'Indian Guide,' which is painted with his customary skill in the treatment of figures out of doors. Mr. Benson in this case gives the impression that he knew exactly what he was trying to achieve, and it would be difficult to find fault either with that, or with the manner in which he has done it.

"Charles H. Woodbury's 'The Bow Wave,' which hangs next to it, is able enough in point of technique, but on the scale on which it is painted it would have required a canvas of twice the size to be dramatically convincing.

"Next to this is to be seen one of the two Emil Carlsens in the show. It has all the charming, decorative and poetic quality usual in his work, and it is carefully designed, subtle and restrained in color. The foreground is the least pleasing part of it. His other painting, 'Wind in the East,' while an able work, is less distinctive, and the treatment of light in it is dull rather than a treatment of dull light.

"On the east wall hangs Wayman Adams's portrait of two well-known New York art dealers. When one learns that this picture received the first Altman prize of the National Academy of Design, one finds it difficult not to regard the award as a tribute to the personalities of the two sitters, rather than to the merits of the work. For, while it is obviously sketchy, it is, unlike the able portrait sketch of Nicholas Fechin, not only sketchy but slovenly. The composition is careless, the color scheme distressing, the space relations at several points either false or left to the imagination, and the figure to the right off balance.

"Miss Anna Fisher's expected big bottles and flowers are rendered with the expected clean color and thorough craftsmanship of this artist, from whose brush it is difficult to recall a poor picture.

"Next one passes to a painting by Leon Kroll, who with Allen Tucker and Rockwell Kent comes nearest to any radical note in the exhibit. The knowledge that his 'A Summer's Day' represents the house of George Bellows, together with Bellows himself and his family, lends some interest to a work which otherwise testifies to its painter's principles rather than to his inspiration.

"Malcolm Parcell's 'Jim McKee,' on the same wall, has strong claims to the honor of being the best picture in the show. It is a masterfully executed portrait, which achieves extraordinary unity of effect by

means of its perfect balance at once in design, in color scheme, and in dramatic feeling. Its striking simplicity but masks the skill that it presupposes.

"Chauncey Ryder's 'Gray Day in October,' while not very ambitious, has a pleasing poster-like quality and poetic feeling. Walter Ufer's 'On the Rio Grande' is carefully drawn and well-composed, but the lack of atmospheric perspective in the crystalline South West has not been otherwise compensated, and the picture is as flat as if it were all in one plane. Gifford Beal's 'Montauk Point' is skillfully composed, but the color scheme and the treatment of light and perspective are disappointing.

"Mary Stafford Frazier's portrait of her husband is a meritorious work. As a character study, and no less in respect of arrangement, color scheme and simplicity of treatment, it demonstrates the technical skill and the aesthetic sensitiveness of its maker.

"On the opposite wall, W. E. Schofield's 'Little Harbor,' while not at first striking, draws the attention back to itself again and again, and soon discloses its sterling quality. It is harmoniously conceived and well executed in every way. William Ritschel's 'The Green Pool' should have been called 'The Rock Bridge,' for the latter is the only part of the picture which is convincingly painted; the rest—pleasing and harmonious in color as it is—remains as flat as wall-paper.

"Gari Melchers' 'The Two Hunters' is a nice character study and carefully painted, but emphasizes almost to the point of brutality; and the two hunters almost fall out of the canvas into the room. In Gertrude Fiske's 'Grand-mother,' the modeling and lighting of the head are ably handled, but the modelling of the left part of the figure is inadequate and the composition not felicitous at every point. Thus, the green jar, of the same size and at the same level as the head, and nearly symmetrical with it, is rather unfortunate. Walter Koeniger's 'In the Midst of Winter' is well painted and composed and renders nicely the effect of pale winter sunlight in the woods.

"When we pass to the smaller room, we find in Eugene Speicher's 'Portrait of Sara Rivers' one of the best works in the exhibit. It is not spectacular, but it is so able a portrait in every respect as to deserve only admiration and praise. 'The Children' by R. Sloan Bredin is decorative, pleasing in color, and well designed. Robert Henri's 'Senorita' is painted with his usual facility and is perhaps more agreeable in effect than other more colorful works of his.

"'Laurel in the Woods' is not, for a Hassam, particularly impressive. The 'Portrait of Richard H. Recchia' by Howard E. Smith is correctly painted. Hallowell's 'Snow Waves,' the only water color in the collection, is a particularly good piece of design, and felicitous in color. The 'Portrait' by John R. Frazier is painted with his usual vigor and emphasis on essentials.

"The originality of Rockwell Kent's 'The Sturall' is not enough to compensate for the mannerism and artificiality of the picture. In his 'Valley of the Var,' on the other hand, he is nearly at his best. The simplification of the subject almost to the point of conventionalization adequately centers the attention on the effective design and on his unique and striking treatment of light. John F. Carlson's 'Grim Lairs' is a romantic, decorative, and soundly conceived work, but weakened like several others by inadequate differentiation of planes in depth."

An Art Skyscraper

The Romany Club of Chicago has launched a big scheme to build a skyscraper in the loop district which will house a great concert hall, art galleries, studios, quarters for commercial enterprises, etc., and on top of which is to be the new home of the club. Already \$1,000,000 has been subscribed, and the club now seeks 2,500 members. The Romany folks lately have come very close to the Illinois Academy of the Fine Arts, and have just housed an exhibition of that organization.

Marguerite B. Williams, art critic of the *Daily News*, does not enthuse over the idea of housing art in a skyscraper to the tune of millions.

Alan Pope, a young Englishman, is the prime mover in the project, and one of its champions is Herbert Witherspoon, the musician. The latter, says Miss Williams, "sees in the idea an opportunity not only to bring together the art activities of the mid-west but also to make Chicago a national art center. He points to the fact that all the fresh ideas in the way of thought and literature are already coming from the mid-west, and believes that the time is now ripe for such a project here. History has shown that in periods of great prosperity following wars the arts have always thrived. And the time is here, he thinks, to turn to the things of the spirit. The bigness of the project, he is quite confident, will be no obstacle to the idealistic nature of his ambition.

"Just now there is a rage for the big skyscraper club that provides us with so many comforts and luxuries and at the same time brings in the dividends. But some have discovered that there is an impersonality and lack of atmosphere to these big clubs that the old-time more intimate and little ones possessed, and one cannot help wondering if when the Romany club gets its roof garden it will possess half so charming and friendly an atmosphere as it has already created in the old residence on Bellevue place which it has now taken over temporarily. For the first time we have in Chicago a place where the painters and musicians and writers can meet each other informally in stimulating surroundings. And this is no small accomplishment."

In the Studio

Small, dark-eyed people
With pleasant smiles
And busy tongues—
Quick to observe,
Slow to forget.
Gentle manners,
That seem a true part
Of their natures—
Genuine kindness—
These are the European
Artists.

—Fredrika Morehouse in *The Christian Science Monitor*.

Putting Life in a Museum

As an experiment in dramatic docentry, says the *Museum News*, the Plymouth Antiquarian Society recently assembled in the rooms of its Early Republican house groups of people suitably costumed and engaged in occupations illustrative of the domestic manners and customs of the period. This method imparted information in a vivid and festive manner, appropriate to the entertainment of a visiting historical society.

Hammer and Tongs

Boston and Los Angeles, perhaps, are the two cities in the country which care least for Modernism. The former has just been seeing a water color show at the Boston Art Club which, because of a modernistic note creeping into its conservatism, started two of the critics in opposite directions—one to hurling invective and the other to philosophizing.

"Water colors by several painters are at the Boston Art Club this week," says F. W. Coburn in the *Herald*. "Some of them are nice, trig, salable pieces conveying likenesses of places and persons; some of them are of the queer and distorted sort with which the good old Art Club loves, these days, to shock its Bostonese grandmother."

"That it is old and unfair to speak of the tendency to do modernistic distortions as pathological is the gist of a chapter in a book on modernist painting sent hither for review. That may be true, when you speak of Van Gogh, who ended his years in a foolish factory and whose art dealing brother had to be shut up after he had scandalized a fashionable dinner by shouting unspeakable words at the diners! That may be true as regards Gauguin, the Peruvian Parisian, who ran away to live among cannibals. Only an expert alienist would have a right to talk about the mental abnormalities of the high priests of the movement of which so much is made nowadays by the literary critics of art."

"It may at least be hesitatingly suggested that if you check up the oddest works of some of the American water colorists represented on the walls of the Boston Art Club this week with their reputations as persons who might be used as characters in one of the pathological plays that are too raw for New York, then you would get a line of criticism that might really lead somewhere. In Boston it would probably lead to censorship."

"A lazy man's way of painting," was a young Academician's comment on some of the oddities of the Art Club show. This was a more charitable though possibly less penetrating criticism than the foregoing paragraph."

Before proceeding further it may be well to give a complete list of the artists in the Boston Art Club exhibition, so that knowing readers of THE ART DIGEST may pick out the ones whom Mr. Coburn "hesitatingly suggests" might be used as "characters in one of the pathological plays that are too raw for New York." Of course, the disreputable artists will be able to identify themselves, if they have any consciences. The list follows:

Charles Burchfield, Robert Hallowell, Carl G. Cutler, Heinrich Pfeiffer, Charles Hovey Pepper, George Luks, Lester Hornby, Ganso, John Goss, Marion Monks Chase, Stanley Woodward, R. W. Gray, Charles Hopkinson, Harry S. Spiers, W. H. Kilham, Joseph Raskin, Rock, Daphne Dunbar, Charles Connick, Ernest Fiene, Frank Carson, Charles Sheeler, Paul Rohland, Allen Tucker, Harley Perkins, Carroll Bill, Fairfield Porter, Sally Cross, Frank Allen, Olaf Olson.

Charles Hovey Pepper, old time water colorist, writing in the Boston *Transcript* in place of Harley Perkins, struck a note utterly different from Mr. Coburn's.

"Everyone will find some pictures to like

How a Newspaper Runs an Art Gallery



The Milwaukee Journal's Gallery of Wisconsin Art.

Only one newspaper in the world runs an art gallery for the sale of pictures to the community by artists of the community,—the Milwaukee *Journal*, which since 1924 has been conducting successfully its Gallery of Wisconsin Art. During the three years 847 paintings have been shown by 140 artists, and many sales have been made.

Paintings accepted for exhibition must be the works of artists who at some time have resided in Wisconsin, and must be passed upon by a jury. When the gallery was established, there were those who doubted if exhibits would be forthcoming for shows throughout the year, but thus far there has always been a waiting list of artists.

Of course, the exhibits are given lots of "publicity" in the columns of the *Journal*. Biographical and critical material are presented. After a little while the call for back numbers became so great that the articles were reprinted for distribution to women's clubs and the schools.

As can be seen from the photograph herewith reproduced, the gallery is a restful place where the visitor can enjoy the pic-

tures without "museum fatigue." The *Journal* sees to it that members of conventions meeting in Milwaukee know about the gallery. Women's clubs have come from smaller cities in the state to listen to talks about the pictures. School children are especially welcomed. Many notables have visited the gallery, among them Prince William of Sweden, who was enthusiastic over the enterprise. His brother, Prince Eugen, is a painter.

The gallery is open from 10 o'clock in the morning until 9 in the evening. The general public wander in, take the catalogues which are conveniently placed for them on tables, and, without embarrassing supervision, learn for themselves how to enjoy pictures.

The *Journal* goes a step further than its own gallery in promoting art, and provides a purchase prize at the annual exhibitions of the Wisconsin Painters and Sculptors, held elsewhere. Gustave Moeller has received this award for his "Winter in the Village" and Francesco Spicuzza for his "The Age of Pan."

and some to dislike," the veteran wrote. "That is a good thing. Different people want different sorts of pictures. A friend of mine was showing his picture to some young people when a rather modern picture was shown. A young man said, 'I like that. That is the sort of picture that we of this generation like.'

"This is the age of the automobile and flying machine. We older people belong to the horse and buggy age. Our demands are not the demands of the new age. We of the sluggish circulation, grey hair and tendency to hardening of the arteries think in terms of the early eighties, or the Philadelphia Centennial. A lot of water has run under the bridge since then. In this show, however, there will be something for us all to like and something for us all to dislike. But the picture you may choose I may not care for and the one I may care for you may wish to burn. So we can all be mad and happy."

500,000 Years Ago

If beautifully made flint arrow heads and other artifacts made by primitive man can be called art (and why not, for they were his expression of beauty?), then art in America dates back something like 500,000 years, according to a contribution of *Science Service* to *El Palacio* of Santa Fe. This antiquity, moreover, antedates all trace of man elsewhere in the world.

The conclusions are based on finds made in gravel pits at Frederick, Okla., recently investigated by Dr. O. P. Hay, paleontological authority of the U. S. National Museum, Smithsonian Institution. The deposits were laid down in the Pleistocene age, and contained bones of remotely prehistoric animals.

Who knows but the artisans of 500,000 years ago sometimes divided themselves into modernists and conservatives and that the rebel who insisted on notching an arrow in a strange way did not sometimes get a conservatively shaped stone-axe sunk into his skull?

The Iveagh Bequest

The London papers give further details of the bequest of old masters by Lord Iveagh, brewing magnate, which the *Times* calls "the most magnificent of its kind to the British nation during the present century." "For many years," the paper says, "Lord Iveagh had been forming his collection, not only in competition with the greatest of the American millionaires, but very much on the same lines—the best was always good enough for him, and price was only a minor consideration. It is only in this way that a collection of masterpieces such as this of Lord Iveagh can be formed."

A full list of the pictures which will form the nucleus of the collection at Ken Wood House, in the Hampstead section of London, is as follows:

"Landscape, Figures Gathering Cherries," Boucher; "View on River Maes," Cuyp; "Going to Market," Gainsborough; "George IV., When Prince of Wales," Gainsborough; "Old London Bridge," C. de Jonghe, 1630; "Hawking," Landseer; "Hon. E. S. Russell and His Brother," Landseer; "Fête Champêtre," Jean Baptiste Pater; "Sir Geo. Sinclair, the Harrow Prodigy," Raeburn; "Portrait of Rembrandt," Rembrandt; "Portrait of a Lady," Rembrandt; "Master P. Yorke," Reynolds; "Right Hon. William Pitt," Gainsborough; "The Guitar Player," Vermeer; "Lady Hamilton," Romney; "Miss Linley," Romney; "Lady Hamilton, a Study," Romney; "James Stuart, Duke of Richmond," Van Dyck; "The Man with the Cane," Franz Hals; "Mrs. Jordan as Rosalind," Hoppner; "Children of J. Angerstein," Reynolds; "Sea Piece," Van de Velde; "Sea Piece," Van de Velde; "Lady Hamilton," Romney; "Miss Murray," Lawrence; "Yarmouth Water Frolic," Crome; "The Dauphine," Rigaud; "Grand Canal, Venice," Guardi; "Grand Canal, Venice," Guardi; "Gipsy Fortune Teller," Reynolds; "William and George Brummell," Reynolds; "Mrs. Smith and Niece," Reynolds; "Lady Hamilton as Spinstress," Romney; "Angelica Kauffman," Romney; "Fishing Boats on a Lee Shore," Turner; "Princess of Phalsburg," Van Dyck; "The Infant Academy," Reynolds; "Landscape, Figures at Door of Inn," Morland; "Lady Mary Leslie," Reynolds; "Man Offering Grapes to Girl," Boucher; "Flower Gatherers," F. Boucher; "Mary Countess Howe," Gainsborough; "Shepherd Boys Fighting Their Dogs," Gainsborough; "Miss Brummell," Gainsborough; "View on a Canal in Winter," Isaac Van Ostade; "Venus Chiding Cupid," Reynolds; "Kitty Fisher as Cleopatra," Reynolds; "Lady De Beaucerk," Reynolds; "Mrs. Musters as Hebe," Reynolds; "Hon. Mrs. Tollemache as Miranda," Reynolds; "Lady Louisa Manners," Reynolds; "Mrs. Musters," Romney; "Countess of Albemarle and Son," Romney; "Miss Martindale," Romney; "Portrait of Rubens and His Wife," Rubens and Snyders; "The Smiling Girl," Reynolds; "Mrs. Sheridan," Gainsborough; "Mrs. Crouch," Romney; "Lady Brisco," Gainsborough; "A Hawking Party," Jan Wynants; "Portrait of Himself," Reynolds; "Sea Piece," Van der Capelle.

Early Christian Mosaic

It is generally known that when the Turks conquered the Byzantine empire they converted the churches into mosques and covered up the Christian paintings and mosaics. A dispatch from Athens to the *Christian Science Monitor* tells of the finding in the

church of Hossiod David, covering the central cupola, a mosaic representing Christ seated on a throne, surrounded by four symbolic figures—the angel, the eagle, the lion and the ox—believed to picture the vision of Ezekiel.

The Christ is peculiar in that it is beardless, with adolescent traits, but without presenting any resemblance to other analogous representations, as that of the Shepherd Christ of Ravenna, where the Dionysiac and Orphic influence is manifest.

Art and Real Estate

It is expected that work will soon start on the first unit of the new art gallery of the Laguna Beach Art Association, a structure which has been designed by Myron Hunt and which will cost \$30,000. Already the artists have put more than \$7,000 in the treasury, and when \$10,000 is in hand construction will start. The fund has been raised through the sale of pictures donated by members of the colony.

The gallery, says Anna A. Hills of the association, "will serve as a monument to the vision and culture of the men and women who now are building the city that is different," but the editor of *Laguna Beach Life* in a first page editorial pleading for funds, puts the need on a material basis and seeks to get under the economic skin and into the guarded pocketbooks of the real estate men—and who isn't a real estate enthusiast in a California beach town?

"An organization that has put money into the pockets of every land owner in Laguna Beach is today asking the support of the community in its campaign to attain an objective that will result in further increases for real estate values through its power of attracting people to Laguna Beach and of advertising the city to the world," is the way the editor puts it.

"The art colony and the art gallery have been the greatest advertising features the town has had, for it was the artists who called the attention of the world to the fact that here was a bit of shore line that had no equal on the Pacific Coast and could hold its own with any scenic strip in the world," continues the editor in a typical vein.

"Painted in Laguna Beach, the canvases were sent to exhibitions throughout the country.

"Where was that painted?" the public asked, as each new painting revealed some beauty secret hidden from the world.

"Laguna Beach?" they would ask, when informed of the setting. "Where is Laguna Beach? We must see that place!"

"They came; they stayed; we grew.

"The Laguna Beach of the future will be known as a center of art, beauty and culture. It would be a shrewd business move for the people of Laguna Beach to build this gallery themselves."

Patrick's Boston Exhibition

Herbert H. Patrick is a newcomer who is holding a large exhibition of paintings at the Forty Joy Street Gallery in Boston and who will exhibit at the Babcock Galleries in New York in January. Harley Perkins in the *Transcript* says the fifty pictures shown "represent an amazing amount of sustained enthusiasm, for the work throughout has freshness derived from well chosen color and its unclouded application." However, the critic says Mr. Patrick has "still much to incorporate into his work giving it strength and substance."

Art and Diplomacy

The Vienna correspondent of the London *Sunday Observer* writes that, mainly as a result of the success of the great exhibition of British art in that city, there is a wide movement among the nations of Europe to make each familiar with the other's art by means of exchange displays. A request has been made by the Italian government for an exchange of exhibits with Vienna, and it is stated that Sweden, Norway and Denmark are also interested.

One project which is taking definite shape is an exchange exhibit between France and Austria, with each country sending the other its best available masterpieces. It is understood here that a sufficient space is being cleared in the Louvre in Paris to accommodate the Austrian paintings.

Art as an aid to diplomacy, to bring about a greater understanding and sympathy among nations, is obtaining many champions in the European journals.

Paris is now having its exhibition of British prints in exchange for the exhibition of French prints which it sent to London last summer. The collection, shown in the Museum of Decorative Arts, contains nearly 500 examples, of which about 50 are by artists who have died since 1900, while the rest are by living artists, 170 in number. Every form of graphic art is represented. The selection was made and the catalogue written by Mr. Campbell Dodgson, keeper of prints and drawings at the British Museum.

"The Finest Nude"

Theodore Roussel's masterpiece, "The Reading Girl," painted twenty years ago, and which William Orpen declared in a recent letter to the London *Times* to be the "finest nude that has ever been painted," has been given to the National Gallery by Miss Herriot, who was once his pupil.

The art critic of the *Times* wrote of the gift: "The Reading Girl" has those lasting qualities of austere beauty, carefully planned design, sensitive contour, perfect relations of tone and color, and human interest—the intoness of the girl's absorption in her reading—which raise it above the disputable performances of a passing fashionable phase of art and give it a permanent place among the great paintings of the nude.

"Roussel acknowledged Whistler as his master, but in this picture he far exceeds Whistler in power of expressive and sensitive draughtsmanship. Without exaggeration it may be affirmed that he makes a bold bid for Ingres's laurel. But for Ingres, the supreme draughtsman of the 19th century, color was never an integral part of the pictorial conception as it is in Roussel's masterpiece."

Roussel, born in Brittany in 1874, wed an English woman and passed his whole career in Britain.

When Egypt's Art Changed

The art world is much interested in the discovery at Sakkara of a shaft which it is believed may lead to the tomb of Zoser, pharaoh of the Third Dynasty, because it was at this time in Egyptian history that the old art ideals, embodying fluted columns, rounded bastions and delicate architectural beauty, suddenly gave place to massive masonry. The excavators already have found in the same enclosure the tombs of Im-Hotep, the royal architect, and several members of King Zoser's family.

Photography as Art

Photographers with exhibitions in all the countries in the world have been claiming their place in the world of art. Luc Benoist, writing in *l'Art Vivant*, after visiting the current Paris salon of photography, questions the legitimacy of such an exhibition.

"Today, happily for it, photography seeks to become an art," Benoist writes. "That is the very reason for this salon. One would wish to find there the proof—alas, absent—that the art is human, therefore psychological. The best photographs are the most studied, the most elaborate, the most contrived, the most touched up, the most faked. We are not free. Indeed, we are only in an exposition of photographs in colors. And the result—curious as it is from the technical point of view—does not seem to justify an exhibition.

"If I must state my preference, I would turn to the photographs made in California by the Japanese artists. They are grouped under the name of America—which, besides, sent the most beautiful views—but, in fact, they are purely Japanese, who are set on preserving and defending their national characteristics.

"In any case, this new technique can create a new beauty and this salon, in which the French section is the least satisfactory, is only a simple pretext to make a point. To this Salon of French Artists of Photography, we hope to see present itself a Salon of Independents."

San Francisco Venture

San Francisco has a new art gallery, the East-West Gallery, which has been opened in the Women's Building, 609 Sutter Street, with Mildred Taylor as director, assisted by an advisory group of well known artists. Among the exhibitions from the East scheduled the first season are John Marin's water colors, paintings by Georgia O'Keeffe and pottery by Henry Varnum Poor.

The East-West Gallery will sponsor lectures and such social events as teas and receptions. An educational feature will be a practical workshop where junior artists may come and work and print their etchings on a press provided, and where master etchers may give public demonstrations of their methods.

"Miss Zero" an Exhibitor

Word comes from Paris that the daughter of Urbain Ledoux, who as "Mr. Zero" is famous in New York for his unusual methods of helping the homeless, has had a painting accepted by the Autumn Salon after studying art only a year. She shares a studio with Gwendoline Le Gallienne, daughter of the poet.

To Please Sir William

"The one person in the wide world from whom I can never escape is William Orpen, and it is very necessary for my content that I shall be satisfied with William Orpen. Orpen must try to behave well and work well for Orpen's sake."

—Sir William Orpen.

Not Matisse or Picasso,—Just C. M. Russell



"Where Law Dulls the Edge of Chance," by Charles M. Russell. Owned by H. R. H. the Prince of Wales.

It has become the habit these days to divorce all sentiment from art, and to consider art as clarified aesthetic or intellectual expression. But an exception has to be made in the case of such artists as the late "Charley" Russell. As long as there is a memory of the lost West, or as long as its tradition (real or supposed) remains in fiction and drama, the pictures of the "cowboy artist" will be loved. A Russell may not be as fine as a Remington or a Schreyvogel, but nevertheless it will remain as a memento of a vanished epoch of action and romance.

The painter died last year, and the Grand Central Galleries, in New York, are holding, until Nov. 26, a memorial exhibition

of his work. One of the pictures to attract most attention is the one that belongs to His Royal Highness the Prince of Wales, herewith reproduced. It celebrates the achievement of the Northwest Mounted Police, when, two against two, they capture a pair of rustlers. Those who are devotees of the Northwest he-man school of fiction will get a big thrill from it.

Russell was meticulous in his regard for detail. It is safe to say that in the composition above pictured there is not a button on a uniform that is not as it should be. And a geologist would probably have no trouble whatever in tracing off-hand the physical history of the scene for a few million years.

A Rivera Gift

Word comes from San Francisco that a wealthy patron of the arts there is to present the California School of Fine Arts with a mural to be executed by Diego Rivera, Mexico's leading painter, on the occasion of his visit to that city in December, when he will give a series of lectures as well as a course in his theory of the mechanical analysis of painting. Rivera now has some leisure, for he and his assistants have finished the series of 138 panels he designed for the Ministry of Education in Mexico City. These fill the space of two city blocks.

An exhibition of drawings and sketches by Rivera is making a circuit of American museums and is now being shown, until Nov. 26, at the Worcester Museum. The director, George W. Eggers, in his foreword to the catalogue, wrote:

"Both at home and abroad, Rivera is regarded by the critics and the cultivated public as the forceful leader in Mexican art. Alive to the tendencies of his time as embodied in the works of Cezanne, Seurat, and Signac, participating during an active period abroad in the several post-impressionist movements, especially in cubism with Picasso, he has made constructive contacts with every great art movement of this generation. On a foundation of what would be accepted by the most conventional as 'solid,' he has overlaid these experiences,—but they have all been animated by a powerful personal force to which all his varied methods seem to be in service."

New Print Society

A movement is on foot to organize the "painter-etchers" of America,—that is, the artists who occasionally make a lithograph, a wood block or an etching, but who do not figure among the professional makers of prints. The tendency of this new society will be away from the conventional architectural subjects and the sort of theme that is recognized as belonging to "etching."

"There are at least twenty artists of great merit living in New York and its suburbs whose graphic work is never seen at the exhibits of the Brooklyn Society of Etchers," wrote one of the protagonists of this movement to THE ART DIGEST. "They feel that it is a good time to organize a society for the encouragement of those who are doing creative work of the life and people in our surroundings, rather than the conventional stunts."

Among the artists on the preliminary committee of the new organization are John Sloan, Rockwell Kent, Anne Goldthwaite, "Pop" Hart, Kenneth Hayes Miller, Peggy Bacon and Walter Pach.

There are to be no officers, no juries and no prizes. It is also said that no cake or tea will be served at the exhibitions, but this idea probably comes from "Pop" Hart.

Irritants

There is nothing more irritating than the conceit of a bore, except, perhaps, the assumed modesty of a great personage.

—Le Baron Cooke, in *Life*.

"Modern" Museums

The plan of New York University to found a museum of contemporary art in Waverly Place, the first in America, with an opening exhibition in December, has met with acclaim in the press.

The project, say the *Philadelphia Public Ledger* in an editorial, "will emphasize the fact that America does little officially to encourage living artists—painters and sculptors. Government appropriations, state and municipal, for the purchase of art works are not common in this country. Our artists must look to their own annual exhibitions and the patronage of private individuals for that support without which they could not live and work. . . .

"The promotion of culture is, or ought to be, a governmental function, and while the maintenance of museums and collections of art are direct contributions to that end, the public ownership by purchase of the products of the fine arts would foster the growth of artistic appreciation in the million."

The opening exhibition will consist of works by modern European and American artists, mainly of advanced tendencies, loaned permanently by A. E. Gallatin, who, together with Henry McBride, art critic of the *New York Sun*, forms the university's museum committee.

The plan of J. B. Neumann for a museum of modern art for New York city, as announced in the last number of *THE ART DIGEST*, is not affected by the university's move. Mr. Neumann says he is incorporating the New Art Circle with the idea of creating a gallery that will serve as the nucleus of a museum of living art, and he says there is "room in this wonderful city for more than one such institution."

Great Exhibit of Drawings

The Cleveland Museum of Art is holding through November an exhibition of drawings which is just about the most comprehensive that could possibly be assembled. With the aid of the J. P. Morgan Library, the Fogg Museum of Harvard University and numerous American collectors and dealers, it presents a collection ranging from Michelangelo, Raphael and Botticelli to Matisse, Rockwell Kent and Segonzac, and including such great names as Rembrandt, Durer and Ingres.

"There is a singular charm in such an exhibition," says the museum, "for in place

of the awe which one feels in the presence of great works of the masters, one feels the enthusiasm with which the artists jotted down a first impression or thought out a conception."

Modern Pictures Sold

From the recent exhibition of modern French paintings, water colors, and drawings at the Kraushaar Galleries, works by fifteen of the thirty-one artists were sold for more than \$25,000. Artists whose pictures found buyers were Braque, Derain, Fantin-Latour, Matisse, Picasso, Toulouse-Lautrec, Daumier, Degas, Forain, Guys, Laurencin, Pissarro, Dunoyer de Segonzac, Verdilhan and Vlaminck.

Mr. Kraushaar is more strongly confirmed than ever in his view that modern art of the most modern kind is growing in favor. He was among the first of the dealers to handle the works of the Modernists.

"Maurice Prendergast I regard as the foremost of the Moderns in this country," he said. "Both in technique and imagination he led the school, and his death was a great loss to American art. As I said some few years ago, the war, with its horrors and its gloom, left the world in a mood to welcome with special fervor the vivid coloring and the more cheerful atmosphere in general that the modern painters bring."

Praise for Detroit Painter

The art season in Washington was inaugurated with an exhibition of water colors of Italy by Jane C. Stanley, of Detroit, at the Dunthorne Gallery. Ada Rainey, critic of the *Post*, praised their brilliance and the "limpid use of water color, which is handled with great delicacy and yet with vitality. There is strength of construction, unity and coherence in the paintings, yet a softness and beauty not often encountered in water colors."

Sloan Picks Young Artists

John Sloan selected for the Opportunity Gallery of the Art Center, New York, the works in its second exhibition by young artists (until Dec. 12). Twenty-two artists are represented by 61 pictures. Three thousand persons saw the first exhibition, selected by Walter Pach, and several pictures were sold. "The gallery," says the Art Center, "has not only developed some unknown artists but it is developing unknown buyers."

Modern French Exhibition

The De Hauke Galleries, New York, will open the second of its three exhibitions of work by contemporary French painters on Nov. 26, and this group will be slightly more radical than the first. It will include Alix, Asselin, Bouche, Ceria, Daragnes, Dufrenoy, Flandrin, Guerin, Kisling, Laprade, Luce Ladureau, Lotiron, Mainssieux, Marchand, Mare, Pascin, Thevenet and Thomsen.

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Carnegie Institute has received as a gift from Mr. and Mrs. Herbert DuPuy a \$500,000 collection of rare objects of art, including miniatures, snuff-boxes, bonbonnières, fans, waxes, illuminated manuscripts, and wood and ivory carvings, dating from the early Renaissance to the present time. Mr. DuPuy was one of Andrew Carnegie's associates, having gone to Pittsburgh in 1878 at the request of the great iron-monger. He has been a trustee of the institute since 1912 and is a member of the fine arts committee.

There are 300 miniatures in the collection, all more than 100 years old. There are two portraits of Napoleon, and many statesmen and historical personages are represented. The scores of American miniatures include several Malbones. Many of the 116 snuff-boxes were presented as marks of favor by kings and governments. The collection of waxes is one of the largest in the world, representing Italy and Germany in the sixteenth century, and France and England in the seventeenth and eighteenth.

Oklahoma Votes

Finally it came the turn of Oklahoma City to see the twelve models for the "Pioneer Woman" in the E. W. Marland contest, and to record its preference. The result was as follows:

First choice, Bryant Baker, 5,431; second, F. Lynn-Jenkins, 4,225; third, John Gregory, 2,544.

It is expected that Mr. Marland soon will make his own choice as to which model will be used for the colossal bronze statue to be erected near Ponca.

Helen K. McCarthy Dead

Helen K. McCarthy, well known landscape painter, who removed in 1920 from Philadelphia to New York and whose summer studio was at Boothbay Harbor, Maine, is dead. She was a frequent exhibitor at the National Academy and the Pennsylvania Academy, and was a member of the International Society of Arts and Letters, National Association of Women Painters and Sculptors, New York Society of Painters, Ten Philadelphia Painters, Philadelphia Art Alliance, Plastic Club, and the Alumnae Association of the Philadelphia School of Design.

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Modern Paintings

Not a Stuart?

Not long ago THE ART DIGEST told of the struggle of two factions in Newport for the possession of a Gilbert Stuart which has hung for 127 years in the old state house and which was one of twin portraits of Washington ordered from Stuart when Rhode Island had two capitols, one at Providence and one at Newport. Now William Homer Leavitt, Boston artist, has come along and told Newport that its picture is not a Gilbert Stuart at all, but a mediocre copy probably done by a pupil of Stuart.

Mr. Leavitt's revelation came after he had been accused by a member of the commission having charge of the picture of making "a mess" of the job of repainting it several years ago.

The state of Rhode Island paid Stuart for the twin portraits, the records show. Students of Stuart know that many of his commissions were executed with the aid of his daughter, Jane Stuart, and his pupils, and that the master ran an atelier somewhat after the method of Van Dyck.

Sees Modernist Peril

Sir Frank Dicksee, president of the Royal Academy, is quoted by the London papers as saying some very mean things about modernists. In talking of the annual exhibition of the "Pandemonium Group," he said:

"There must be some good in these pictures, but I doubt it. They are the sort of pictures that could be painted by anybody except an artist. The painters are not artists, and I think this is all that can be said for their modesty—they know they cannot paint and so they endeavor to attract attention as contortionists.

"I do not know quite what their object is: whether they want to attract attention or whether they are just mentally diseased. Unfortunately, they are a danger to art. They do not study drawing and painting and they are liable to attract to their ranks young artists who might have made good, and who, under their influence, will stop studying and produce this kind of picture instead."

New British Coin Designs

Not satisfied with the reverse side of the silver coins designed a few years ago by Sir Bertram Mackennal, Australian sculptor, the British government has commissioned G. Kruger Gray to execute a series of designs. The Mackennal likeness of King George will be retained on the face of the new coins.

Yale's New Art Museum

Although the new Yale Art Museum, at New Haven, will not be completed until late in the spring and will not be opened until next fall, the lecture and class rooms and the administrative offices are expected to be ready for occupancy in February.

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Boston Installs Great Indian Collection



"Avalokitesvara." Ceylonese bronze, VIIIth Century. Boston Museum.

The Boston Museum of Fine Arts has just opened two large rooms in which have been installed for the first time in its

entirety its collection of the art of India, Farther India and Indonesia. This collection ranks first of its kind in America. For lack of space, parts of it only have been shown in the past, in a corridor of the museum. The new installation permits its scope and significance to be appreciated.

The collection, which has every phase of Indian art adequately represented by fine examples, was largely built up through the vision and persistence of Dr. A. K. Coomaraswamy, keeper of Indian art at the museum, and through the generosity of Dr. Denman W. Ross.

The assemblage consists largely of stone sculptures, bronzes, terra-cottas and paintings, including a fresco from Ajanta, probably the only example to be found outside of India. It is especially rich in Rajput and Mughal paintings, illustrated Jaina manuscripts, Nepalese paintings, Nepalese and Singhalese bronzes, Indian colonial sculptures, textiles and jewelry, including a rare collection of Gupta coins which are superior to any other phase of Indian art in their designs.

Such a collection is not one of masterpieces by outstanding artists of different periods, after the manner of collections of Western art, but it is a record in stone, bronze and other materials of the growth and changes of a whole people.

"Primitives"

John L. Morrison, friend and preserver of "Me Smokum," the cigar store Indian, made a speech before the Philobiblican Club in Philadelphia, which caused the *Record* to write an editorial about this primitive phase of "applied art" in America. In the queer turn of history, the sidewalk Indian may some day have books written about him and be the center of a collectors' cult.

"The cigar store Indian," says the *Record*, "is not quite forgotten. He used to stand in great numbers, and in considerable variety of character and costume, in front of tobaccoists' shops in Philadelphia and other cities—a big chief with a tomahawk, or a warrior with bow and arrows, or a pulchritudinous Pocahontas with a bouquet not of flowers, but of tobacco leaves. Sometimes he, or she, would not be an Indian at all; but an Uncle Sam, or a punchinello, with a hooked nose and a paunch—such as the one formerly on the west side of Eighth street below Chestnut—or, maybe a Dolly Varden, beloved of dressey chaps with sidewhiskers.

"Now, alas! the cigar store Indian is gone from the streets of Philadelphia, New York, Chicago and other large cities; but not entirely, it seems, from our Reading, up the Schuylkill, which John L. Morrison calls 'the Wooden Indian Capital of the World.' The wooden Indian figures, too, in the Bucks County Museum at Doylestown, as well as in other museums and collections, mentioned by Mr. Morrison.

"Mr. Morrison, who at great pains has authenticated data from American cities far and wide, finds that the cigar store Indian

supplies picturesquely and amusingly a distinctive sidelight on nineteenth century America. There's a lot of humor in him—whether he was painted red and wore headfeathers or masqueraded as a gay girl with a cigarette, as Champagne Charlie, as Lord Dundreary, or as Sir Walter Raleigh himself."

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A highboy made in 1760 by William Savery, Philadelphia cabinet maker, brought \$7,500 at auction at the American Art Galleries.

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Edwin Howland Blashfield, dean of American mural painters and now in his 78th year, has been given the crowning honor of the American Academy of Arts and Letters, that of a comprehensive exhibition of his life work. This life-work extends over a period of forty-four years, and marks the turning of America from the miserable murals by fourth-class imported painters that disgrace the national capitol at Washington and the state capitols of so many American commonwealths, to something indigenous and better. The more than 200 items in the exhibition, ranging from large models and sketches to photographs, constitute a whole chapter in American art.

Designs and working sketches of the best known of Blashfield's murals are in the exhibit, as well as scores of designs for decorations of state capitols, court houses, libraries, churches and private residences throughout the United States.

Royal Cortissoz in praising Blashfield cannot refrain from striking at modernism. The exhibition, he says, "stands both for a man and for a principle. He is a sterling exemplar of the rectitude of craftsmanship. . . . In suavely strong drawing, in finely harmonious color, above all in splendidly constructed design, he is on the side of the angels, on the side of a wise discipline, on the side of beautifully used knowledge. The fairly classical purity and serenity of his work, steadfastly preserved without ever lapsing into routine, is a lofty rebuke to the vain caprice which today prevails in so many quarters."

But Elisabeth Luther Cary in the *Times* tells how, "in a still unfinished little panel called 'Moon and Stars,' a charming idyl of the skies, the blue is purer than Whistler's, more subtle than Gainborough's; in its quality as blue equalled only by the characteristic blues of that master rebel Picasso."

* * *

Of all contemporary American artists John Carroll apparently is calculated to arouse the strongest feelings in those who like or dislike his paintings. He won a prize last year at Carnegie, and this fall at Chicago, and at the Sesqui-Centennial in Philadelphia his "Lilith," which was reproduced in Vol. I, No. 1 of *THE ART DIGEST*, aroused so much hatred in somebody's breast that it was slashed beyond repair, so that "Lilith II" found a place in the exhibition just held at the Rehn Galleries. Now the New York critics have handled him vigorously.

Henry McBride in the *Sun* says that while George Bellows was alive, so great was his influence on his two closest friends, Carroll and Eugene Speicher, and both men admired that master so much that "this enthusiasm left them with less mental energy than they were entitled to. . . . Ruthless fate in taking away Bellows has released both men from the thrall of him. Both have increased their stature of late. . . . Neither of them up to this has been anything that good Academicians could object to. But John Carroll in his present exhibition shows signs of becoming rebellious to authority. . . . His work verges dangerously toward the abstract.

"Carroll, no doubt, has simply been seeking more power. With the dynamic Bellows gone, somebody must be powerful and why not he? It must be allowed that he finds more power. He is more pow-

erful. . . . His symbolic sitters. . . . spring from the intellectual side of the artist's make-up, and hence relate to Maurice Sterne's people, who are also intellectually engendered. There is the minimum of representation in the painting of the figures, and the backgrounds fly off into frank cubism. Hence the division that will occur among the artist's friends, some of whom will now abandon him."

Mr. McBride finds serious fault with the monotony of the basic ideas of Carroll's pictures, but he adds: "Where there is increased freedom in painting, however, there may soon come an increased freedom of inception."

Elisabeth Luther Cary in the *Times* while acknowledging vigor and progress, also finds this monotony somewhat irritating, and says: "The physiognomies in these recent paintings wear, almost without exception, an expression corresponding to that dreadful pause with which an inexperienced actor drives home the fact that he has registered horror, awe, rapture, or some other emotion that should be strong enough to penetrate the consciousness without aid of such devices."

* * *

The exhibition at the Babcock Galleries of figure subjects and portraits by Thomas Eakins, who, though not long dead, is now revered as an "American old master," caused all the critics once more to pay tribute to his art, regardless of their line-up on modernism. A "sober, reserved, but intensely vital art," writes Henry McBride in the *Sun*. "It is not likely to cause a sensation. It never did in the artist's lifetime. He was not a sensation-monger. He was merely a man of austere genius, immensely occupied with the task of creating pictures that would live."

Margaret Breuning wrote in the *Post*: "He seems a figure who stands quite alone, since he represents no school and appears to have been a teacher who did not attempt to form his pupils in his own mold. . . . He was a realist, regarding objective truth and structural veracity as essentials, yet through them arriving at a marvelous synthesis of humanity."

* * *

Frank Leonard Allen, who is a member of the faculty of Pratt Institute and who conducts a summer art school at Boothbay Harbor, Maine, held an exhibition of his

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water colors and oils at the Neighborhood Club, Brooklyn. "Few painters of the Maine coast," wrote Helen Appleton Read in the *Eagle*, "have seen their subject from a more colorful, decorative viewpoint. Even the wood interiors have a glow of color seldom found in a subject which lends itself to dark, somber tonalities. Topographically, however, they are correct. There can be no question that this is the clear, cold atmosphere of Maine, with its white sunlight, sharp outlines and crisp contrast of light and dark. While adhering strictly to visual reality, Mr. Allen has made unusual compositions and patterns out of his subjects by seeing them from some unusual angle of perspective. . . .

"In subject matter Mr. Allen has a predilection for old wharves and schooners, harbor scenes, sheltered coves, vistas of the sea seen through an opening in the woods, and straight sea and rock compositions. Always a colorist, he has made the most of the hidden tints found in the rich dark shadows cast by old hulks and in the myriad tones of rocks in sunlight."

Ladislav Medgyes, Hungarian-born Parisian and erstwhile literary protagonist of modernism, captured the New York critics, all of them,—even if the *Post* did spell his name "Medges" and the Brooklyn *Eagle* "Medgyes." Even the conservative *Herald Tribune* called him a "modern painter of originality and good taste, with a nice gift

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"Anemones," by Ladislav Medgyes.

of color and a piquant accent to his drawing, all of which appears at the Sterner Gallery as the somewhat strange flowering of a personality not so long ago rooted in preoccupation with cubistic theories. Throughout his work there runs a playfully inventive strain, and his paintings of figure, still life and landscape, his water colors and a striking display of sculptures in spun glass are all thoroughly engaging." The critic especially liked "Anemones" herewith reproduced in THE ART DIGEST.

The *Sun* calls Mr. Medgyes' style "ingratiating" and quotes Mr. Frank Crowninshield's description of him in the foreword to the catalogue: "A playboy who regards his work as an exciting game, who thinks of art as a beguiling adventure and who yet imbues all he does with a dignified fantasy and a happy surprise." The *Post* notes a "feeling of elan that is stimulating" and says the artist's "color, line and arrangement have a disarming verve that makes them beguiling."

French modernists, unfamiliar no more and some of them metamorphosed into classicists, made a notable show at Reinhardt's. There were Picasso, Matisse, Derain, Braque, Pascin, Modigliani, Dufy, Utrillo, Vlaminck, Soutine, Friesz, Lauren-

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cin, Sorine and Soudeikine. "The seal of fashion is upon these artists," says the *Sun*. "Let us speak of Picasso," says the *Times*, "who makes such easy illustration. What he has not explored is hardly worth looking into; but here he is sitting at last in his cultivated garden, a tame, bright clearing in the forest of modernity, painting motherly Breton women and their curly-headed children. No doubt the accents are keener and the arrangement is more compact than it would have been without the past experiences; but, lacking knowledge of these experiences, who would find savage distortion of abstract geometrical form in this picture of intelligent-looking human beings in neat caps?"

J. W. de Rehling-Quistgaard, distinguished Danish artist whom the French government has decorated with the ribbon of the Legion of Honor, showed his portraits of well known sitters at the Durand-Ruel Galleries. The introduction to the catalog was written by Camille Maclair.

The *Post* refers to the portraits as "thoroughly competent and rather prosaic." The *Herald Tribune* says the exhibition "will appeal to those who warm to qualities of high finish and extreme naturalism in painting. The artist is a distinguished craftsman. The strikingly lifelike impressions he has painted could only have come from one expert with the brush and pigments."

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American Taste

Still another European art establishment has come to America, that of Maurice Chalom of Paris, whose new American galleries at 9 East 56th St., New York, are among the largest in the metropolis, and comprehend six floors arranged in period rooms, ranging from the French Gothic to the eighteenth century.

Mr. Chalom is frank to say that the great improvement in American taste since the war has led him to this venture. The improvement is due, he thinks, to the greater wealth and leisure of many persons, which leads them to go to Europe, to mingle in European society and to spend long periods there in homes furnished in the highest taste.

"These American travelers now know that French and Italian, or English and Spanish, furniture cannot be well combined," said Mr. Chalom. "Formerly American visitors abroad, seeing merely fine furniture in museums and royal palaces, would try to purchase the same kind for their homes, not realizing the problem in harmony that confronted them. Now they have learned that harmony of period and country, as well as architectural harmony, must be obtained."

Prison for Gallery Head

Herr Hackenbroich, former director of the Art Gallery at Düsseldorf, has been sentenced to nine months imprisonment for theft and fraud in connection with the sale of pictures entrusted to the gallery for disposal. The court described his conduct as "an infamous injury to suffering and necessitous artists during the Ruhr struggle."

Orlando's Fourth Annual

The Orlando (Fla.) Art Association has just held its fourth annual exhibition at the Albertson Library, and the work of

thirty members was shown. Only a dozen exhibited at the first exhibition. The association recently inaugurated free weekly art classes, and especially seeks the enrollment of married folk as a means of putting beauty into the home.

\$2,000,000 Jerusalem Gift

John D. Rockefeller, Jr., has given \$2,000,000 to the government of Palestine for a museum of Palestinian archaeology which will be erected just outside the wall of Jerusalem, commanding a view of the Mount of Olives. Half of the sum is to be spent on the structure and \$1,000,000 kept as an endowment.

It will be remembered that Mr. Rockefeller offered \$10,000,000 to Egypt for a great museum but withdrew the offer last April when the Egyptian government failed to acquiesce in American control for thirty years.

Dallas Has "Art Week"

The second week in November was the fourth annual "art week" in Dallas, Tex., and the downtown stores displayed in their windows paintings by the fourteen professional artists of the city and by students of the Dallas Art Institute.

Five works were sold at the annual exhibition at the Texas State Fair. Paintings by Hovsep Pushman and Frank Tenney Johnson were acquired for the Dallas Municipal Art Gallery, and works by Frank Klepper, Frank Reaugh and Olin Herman Travis were bought by collectors.

"Back to the Primitives"

The "back to the primitives" movement seems to be spreading from art to religion. The French press has been carrying a story to the effect that Field Marshal Ludendorff of Germany has changed his faith to the old

German worship of Odin, and word comes from Montreal that a pow-wow of prominent Indians of the Six Nations decided to abandon Christianity and return to Gitche Manitou and the old deities so often mentioned in Hiawatha.

Honor for James E. Fraser

James Earle Fraser, sculptor, and John Russell Pope, architect, have been elected to membership in the American Academy of Arts and Letters, to fill vacancies, one of which was caused by Sargent's death.

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1518 West Rhode Island Ave.**Art in Industry**A striking and constructive article on art
in industry appears in a recent number of
the Metropolitan Museum's *Bulletin*. In it
Richard F. Bach, the museum's associate in
industrial arts, asserts that the present posi-
tion of art in industry is that of "a lame
muscle in an otherwise healthy working
arm," and declares that "manufacturer,
dealer, school of design, and the purchasing
public are all parties to what has been
termed a conspiracy against public taste."The remedies for the "lame muscle" pro-
posed by Mr. Bach, in condensed form, are
as follows:"Manufacturers, dealers, and public alike
must be brought to a keener realization that
in the art industries design is the chief
selling factor, the basis of first appeal. This
is true at all stages in the life history of
architecture and of furnishings, clothing,
jewelry, and every other form of industrial
art. . . ."Thus the manufacturer should be willing
to coöperate with schools of design, to serve
on their directing boards, advising in the
preparation of programs of study; also to
aid the general purpose by admitting gradu-
ating students in the semester or year pre-
ceding commencement, as apprentices on
part or full time, to his designing rooms
with periodic instructional visits to his fac-
tory. . . ."Again, the manufacturer should be will-
ing to grant his designers time on pay to
study their current problems in terms of the
best sources in nature and in museums and
libraries, to meet them himself regularly in
group conferences to inform them as to
market conditions, provide them with both
art and trade journals, and more than occa-
sionally turn out objects designed by them,
or by others, which are beyond the bread-
and-butter type of commercial achievements."The dealer, in turn, should be willing to
instruct his 'buyers' and his salespersons
as to the importance of design as a selling
factor, profiting through courses offered by
museums, schools, or individually employed
experts to obtain the necessary guidance.
He should be willing to handle certain com-
modities which are unquestionably of fine
design though not sold in quantity or even
at reasonable profit. . . . To prove his
sincerity he should be willing to employ an
art director, regularly or on special terms,
to supervise such matters and advise in
the correct appearance of his establishment
and wares before the public. . . ."Schools of design, as a group, are out of
tune with present needs and practices in in-
dustrial art; they are hedged in by walls of
paper and pickets of drafting instruments.
They need to hear the noise of machinery,to discover what happens to highly finished
portraits of wallpaper, cretonne, and other
patterns when fed into the maw of quantity
production. They need to learn that prac-
tical training of students does not mean
occasional trips to factories to see the wheels
go round, but the actual installation of some
machinery in the school, the actual execution
of designs under their maker's personal su-
pervision in a working plant."Schools of design will in future study
market demands, teach design for industry
in terms of what will sell, doing this, how-
ever, always with an eye toward bettering
factory output. Again, schools will coöper-
ate with manufacturers and dealers, asking
their advice (and following it) and selling
to them designs immediately useful with
minimum modification. . . ."The modern factory differs not in pur-
pose, only in method, from the old *bottega*.
A loom is still a loom, no matter how com-
plex or by what power driven; if design is
lacking it is the fault of those who own and
operate the loom or who buy its products.. . . . Industry is not the enemy of crafts-
men; it is their great opportunity. . . .
To restore art to industry, without taking
the industry out of art, will be the great
work of the next half-century in our coun-
try."**Jacobs to Give Lectures**According to the announcement of Eu-
gene T. Dickinson, president of the Liv-
ingstone Academy of Art, Washington, D.
C., Michel Jacobs, director of the Metro-
politan Art School, New York, will deliver
a course of lectures there on dynamic sym-
metry and color during the season.*American Art Schools***GRAND CENTRAL
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Museum Education

French authorities, in discussing the role of museums in education, have been studying museum administration in the United States in that particular field, in which America has been displaying great activity.

Le Temps puts the problem: "Should a museum be solely a 'repository of ancient art objects' or should it exercise an influence on the social life and be intimately associated in the public intellectual development at the same time that it serves the needs of the experts? If the response to the latter part of the question be affirmatively, what are the best methods of applying the museum to that public service?"

"Specialists in all countries will envisage the problem and will form from their exchange of views what might be termed 'international conclusions' which they can carry out. The museum can be considered as a center of artistic culture, giving opportunities for conferences, courses, guided visits, temporary expositions, stereopticon and motion picture displays, concerts, excursions, trips to neighboring places of artistic interest, and publications. The museum can also, perhaps, work indirectly. Maintenance of popular museums and museums open at night have been successful. America has multiplied its children's rooms in museums and in a general fashion has sought co-operative relations with schools, art dealers, professional associations, etc.

"The museum is also a center for the accumulation of documentary information. Its information service and its library should play a role in public education."

Another Poster Contest

American artists and art students have another poster competition open to them, that for the International Press Exhibition, to be held at Cologne, May to October of next year. The prizes are \$250, \$100 and \$50. Designs may be submitted Dec. 24 to 27, and the conditions of the contest and entry blanks may be had from: Secretary, Poster Design Competition, The Art Alliance of America, 65 East 56th St., New York.

Museum Aids School Work

The Boston Museum, not to be outdone by the Metropolitan Museum in educational work, has brought out a series of sheets of half-tone reproductions of objects in the museum by means of which children in the schools (as well as older persons) can reconstruct, in imagination, the way people actually lived in bygone days, the clothes they wore, the furniture they used and the decorations in their houses.

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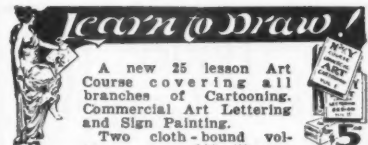
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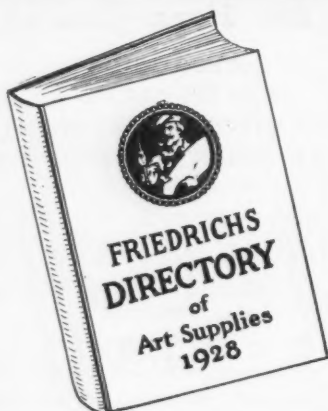
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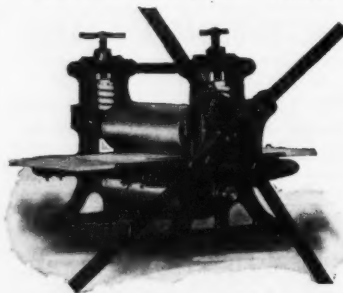
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Theatre Buys Painting

To celebrate its opening, the new Loew's Midland Theatre in Kansas City offered to buy a painting by a local artist, to be chosen by a jury. Twenty-six works were entered, and hung in the lobby. The jury, composed of R. J. Holland, John T. Harding, M. Findlay and Mrs. D. M. Lighton, chose "Summer Days," by Illah Marian Kibbey, registrar of the Kansas City Art Institute.

Walter Bailey has been elected president of the Kansas City Society of Artists, which is now holding an exhibition at the Athenaeum Club.

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THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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Glendale, Cal.
GLENDAL ART ASSOCIATION—
Nov.—Marie Kendall.
Dec.—George Wallace Olson.

La Jolla, Cal.
LA JOLLA ART ASSOCIATION—
Nov.—Loan collection of etchings.
Dec.—La Jolla Art Association.

Los Angeles, Cal.
LOS ANGELES MUSEUM—
Nov.—Modern French and American paintings and sculpture; California Art Club; Dana Bartlett.
March—9th International Print Makers' Exhibition.

AINSLIE GALLERIES—
Nov.—Carl Oscar Borg.
Dec.—Barse Miller.

ARTLAND CLUB—
Nov.—Marco Zim; John Cotton; Karl Yens.
Dec.—Exhibition of etchings.

BILTMORE SALON—
Nov.—John Hubbard Rich.
Dec.—Kathryn W. Leighton.
Dec. 12-Jan. 21—6th annual exhibition of "Painters of the West."

EBELL CLUB—
Nov.—West Coast Arts, Inc.
FRIDAY MORNING CLUB—
Nov. 25-Dec. 25—Arts and Crafts Society.

Oakland, Cal.
OAKLAND ART GALLERY—
Nov.—Paintings, E. Charlton Fortune; etchings, Alfred Huty.
Dec.—Chase Memorial Exhibition.

Pasadena, Cal.
PASADENA ART INSTITUTE—
Nov.—Pasadena Society of Artists; J. Duncan Gleason; Eva McBride, Max Wiczvrek; etchings, Edward Burein; sculpture, Roger Nobel Burnham.
Dec.—Pasadena Society of Artists; Gordon Coutts; Paul Lauritz; Jane McDuffie Thurston; Print Makers' Society of California.
GRACE NICHOLSON GALLERIES—
Nov.—Water colors, "Pop" Hart; drawings, Wm. vanDresser; landscapes, Aaron Kilpatrick; Chinese and Tibetan art.

Pomona, Cal.
EBELL CLUB—
Dec.—West Coast Arts, Inc.
San Diego, Cal.
FINE ARTS GALLERY—
Nov.—Paintings, William M. Chase; Japanese prints; Blumann photographs; illustrations, Irene Milton Hill.

San Francisco, Cal.
CAL. PALACE OF LEGION OF HONOR—
Nov.—Carl W. Hamilton collection of old masters; special collection of modern paintings.

BEAUX ARTS GALERIE—
Nov. 18-Dec. 2—Maynard Dixon.
Dec. 4-18—Beaux Arts members show.
DE YOUNG MUSEUM—
Nov.—Ossip D. Perelma.
EAST-WEST GALLERY (Women's Bldg.)—
Nov.—Chicago Society of Etchers.
MODERN GALLERY—
To Nov. 26—Ralph C. Hesse.
VICKERY, ATKINS & TORREY—
Nov.—Water colors, Stanley Wood.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—
Nov. 21-Dec. 3—Paintings, Kathryn Leighton.
Denver, Col.

DENVER ART MUSEUM—
Nov.—Old masters from Van Diemen Galleries.
Nov. 15-Jan. 1—33d annual exhibition; exhibition of local arts and crafts.

Washington, D. C.
U. S. NATIONAL MUSEUM—
Oct. 31-Nov. 26—Etchings, Richard E. Bishop, Roland Clark, Eric G. Scott.
Dec.—Prints, Mr. and Mrs. Harold Haven Brown.
GORDON DUNTHORNE GALLERIES—
Nov.—18th C. English furniture and color prints.
Nov. 14-30—Washington Society of Arts and Crafts.
Dec. 1-17—Drawings, Marian Lane.
Dec.—Contemporary etchings.

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Nov. 21-Dec. 21—Landscape Club of Wash-
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PHILLIPS MEMORIAL GALLERY—
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Dec.—Best French painters of today.

Orlando, Fla.

ORLANDO ART ASS'N—
Nov.—Paintings, Gustave Cimiotti.

Atlanta, Ga.

HIGH MUSEUM OF ART—
Nov. 16-30—Paintings, Everett Gee Jackson.
Dec. 5-19—Paintings, Carl Springer.

Savannah, Ga.

TELFAR ACADEMY—
To Dec. 7—Exhibition from Grand Central Art Galleries.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
Oct. 27-Dec. 18—Fortieth annual exhibition.
CHICAGO GALLERIES ASS'N—
Nov. 16-Dec. 7—Gerald Cassidy, Antonin Sterba, Charles P. Killgore.
Dec. 14-Jan. 11—General exhibit by artist members.

BRYDEN GALLERIES—
Nov. 7-23—Chicago Society of Artists.
MARSHALL FIELD & CO.—
Jan. 30-Feb. 15—Fourth annual Hoosier Salon.
Feb. 27-March 10—Sixth annual exhibition, Chicago No-Jury Society of Artists.
CHESTER H. JOHNSON GALLERIES—
Nov.—18th Century Portraits.
O'BRIEN GALLERIES—
Nov.—Water colors, James Montgomery Flagg.
PALLETTE & CHISEL CLUB—
Nov. 15-Dec. 15—Annual sketch exhibition.

Decatur, Ill.

ART INSTITUTE—
Nov.—Paintings, Roy Brown.
ART INSTITUTE OF PEORIA—
Nov. 25-Dec. 19—Annual members' exhibition.

Springfield, Ill.

SPRINGFIELD ART ASS'N—
Nov.—Loan exhibition arts and crafts.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
Nov.—Paintings, Jessie Arms Botke; soap sculpture.
KEALING FINE ARTS STUDIO—
To Dec. 24—Paul T. Sargent; Edward R. Sitzman; Overbeck pottery.

H. LIEBER CO.—
Nov. 14-26—Brown County Artists.
Nov. 28-Dec. 10—Paintings by Wm. Forsyth.
PETTIS GALLERY—
Nov. 14-26—Ruthven Byrum.
Nov. 28-Dec. 10—Carl Graf.

WOMAN'S DEPARTMENT CLUB—
Dec.—J. Otis Adams and Winifred B. Adams.

Louisville, Ky.

J. B. SPEED MEMORIAL MUSEUM—
Nov. 13-27—Kentucky and Southern Indiana Artists.
Dec.—Six N. Y. Artists; etchings, Emil Fuchs.

New Orleans, La.

ISAAC DELGADO MUSEUM—
Nov.—Prints by the Little Masters, auspices Art Association of New Orleans.
ARTS AND CRAFTS CLUB—
Nov. 19-Dec. 9—Modern French ceramics; Jabonaud Epstein.

Baltimore, Md.

BALTIMORE MUSEUM—
Nov.—Sculpture, Edmond Amateis; illustrations.

Dec.—Paintings, Boutet de Monvel.
MARYLAND INSTITUTE—
Nov.—Etchings by Whistler.
ARUNDEL CLUB—
Nov.—Paintings, Lilian Giffen.
PURNELL ART GALLERIES—
Nov-Dec.—Contemporary etchings.

Boston, Mass.

MUSEUM OF FINE ARTS—
Oct-Dec.—Studies and preliminary work for Boston Public Library and Museum of Fine Arts, by John S. Sargent.

BOSTON ART CLUB—
Nov. 16-Dec. 3—Prints by American artists.

CASSON GALLERIES—
Nov. 21-Dec. 3—Portraits, Ruth Anderson.

COPLEY GALLERY—
Nov. 21-Dec. 10—Pastels, Laura Coombs Hills; water colors, Alden L. Ripley, Harry Sutton, Jr.

DOLL & RICHARDS—
Nov. 23-Dec. 6—Marines, Frank Vining Smith; water colors, Sears Gallagher.

JOY STREET GALLERY—
Nov. 7-26—Paintings, Herbert Patrick.

GOODSPEED'S BOOK SHOP—
Nov. 21-Dec. 10—Prints and drawings of American ships, George C. Wales.

GUILD OF BOSTON ARTISTS—
Nov. 14-26—John Lavalie.

Nov. 28-Dec. 10—Adelaide C. Chase.

ST. BOTOLPH CLUB—
Nov.—Paintings, George H. Halliwell.

Hingham Center, Mass.

THE PRINT CORNER—
To Nov. 28—Drawings by contemporary etchers.
Dec.—Cathedral studies, John Taylor Arms; Impressions of Northwest, Thomas Handforth.
Nov. 16-30—Etchings, John Taylor Arms.

Springfield, Mass.

CITY LIBRARY—
Nov. 12-27—9th exhibition, Sp'f'd Art League.

JAMES D. GILL—
Oct-Nov.—Selected American paintings.

Worcester, Mass.

WORCESTER ART MUSEUM—
Nov.—Water colors by children under direction of Dorothy Coit.

Dec.—Oriental art; water colors, Arthur Pope.

Ann Arbor, Mich.

ANN ARBOR ART ASS'N—
Nov.—Local artists' exhibition.

Dec.—Water color rotary.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
Nov.—Opening exhibition, new building.

JOHN HANNA GALLERIES—
Nov.—Exhibition from the Associated Dealers in American Paintings.

Dec.—Joseph P. Birren.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
Nov.—Paintings, Emma Ciardi; etchings, Elizabeth O. Verner; water colors and prints, Alice Huger Smith.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
Nov.—Paintings, Gerrit Beneker, Norman S. Chamberlain.

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—
Nov.—Contemporary American bronzes.

Nov. 19-Dec. 17—French engraved portraits.

Jackson, Miss.

MISSISSIPPI ART ASSOCIATION—
Nov. 15-30—Annual exhibition.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—
Nov.—Charles Partridge Adams; Dawson-Watson.

Saint Louis, Mo.

CITY ART MUSEUM—
Nov.—Ballard Collection Oriental Rugs; Art for children.

PAUL SHORTRIDGE GALLERY—
Nov.—Paintings, Maud Mason.

Dec.—Charles H. Woodbury; Robert H. Nisbet.

Omaha, Neb.

ART INSTITUTE OF OMAHA—
Nov.—Paintings by French Impressionists; sculpture by Degas.

Dec.—Nebraska Artists' Exhibition.

Newark, N. J.

NEWARK MUSEUM—
Nov. 1-Jan. 15—Art of the American Indian.

Nov. 23-Dec. 3—Decorative art by Americans.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
Nov.—Modernist exhibition; prints by Russell Natt; Czecho-Slovakian embroideries.

Brooklyn, N. Y.

BROOKLYN MUSEUM—
Nov. 14-Jan. 1—Danish National Exhibition.
Nov. 28-Jan. 1—Paintings by Bavarian artists.
Dec.—Annual exhibition, Brooklyn Society of Etchers.
Jan. 9-Feb. 20—Foreign section of Carnegie International.
Jan. 16-Feb. 13—10th annual exhibition, Brooklyn Society of Miniature Painters.
NEIGHBORHOOD CLUB—
Nov. 2-30—Water colors, Frank Allen.
PRATT INSTITUTE—
Nov. 7-26—American Book Illustration.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
Nov. 19-Dec. 19—Thumbbox sketches, Buffalo artists.

Elmira, N. Y.

ARNOT ART GALLERY—
Dec.—Paintings from Dudensing Galleries; soap sculpture.

New York, N. Y.

METROPOLITAN MUSEUM—
Oct. 18-Dec. 4—Architectural details from the exteriors of Early American houses.
Through Dec.—Exhibitions of prints as follows: Graphic processes; Lucas Cranach; American artists of the 2nd half of the 19th C.; Modern German woodcuts.
Through Dec.—Toiles de Jouy.

AMERICAN FINE ARTS GALLERIES—
Nov. 29-Dec. 18—Winter Exhibition, National Academy of Design.

March-April—193d Annual Exhibition, National Academy of Design.

AMERICAN ACADEMY OF ARTS & LETTERS—
Nov. to April—E. H. Blashfield Exhibition.

AINSLIE GALLERIES—
Nov. 15-30—Stanislaus Pociecha; Countess Zichy; Claire Shuttleworth.

ANDERSON GALLERIES—
Nov. 9-26—Eighth annual exhibition, Louis Comfort Tiffany Foundation.

Nov. 14-26—Sculpture by Guinzburg.

ART CENTER—
Nov.—"Fifty Prints of the Year;" pottery, Frank B. Kelley; sculptures, Mestrovik.

To Nov. 26—Irish Linen Damask Guild.

Nov. 16-30—Water colors, R. Tamayo.

BABCOCK GALLERIES—
To Nov. 28—Ernest Albert; Boyer Gonzales.

BUTLER GALLERIES—
Nov.—Exhibition of mezzotints.

CHALOM GALLERIES—
To Dec. 12—Portraits by Antonio Arguani.

CORONA MUNDI—
To Nov. 30—Russian ikons.

DANIEL GALLERY—
To Nov. 26—Opening exhibition.

DE HAUKE GALLERIES—
To Dec. 10—Group of modern French painters.

DOWNTOWN GALLERY—
To Nov. 23—George O. ("Pop") Hart.

To Dec. 7—Stuart Davis.

DUDENSING GALLERIES—
Nov. 21-Dec. 3—L. Feitelson; D. Lyon.

DURAND-RUEL GALLERIES—
Nov. 28-Dec. 10—Warsawsky exhibition.

EHRLICH GALLERIES—
Nov.—Paintings by Old Masters; Christmas Exhibition of Craft Objects.

FERARGIL GALLERIES—
Nov. 14-28—Sculptures, Jacob Epstein.

Nov. 28-Dec. 10—Portraits, Bernhard Oesterman.

GRAND CENTRAL GALLERIES—
Nov. 15-26—Hovsep Pushman; Charles M. Russell.

Nov. 22-Dec. 3—John Wenger; Cecil Clark Davis; Harry A. Vincent.

HARLOW, McDONALD & CO.—
To Nov. 27—Water colors, Henry Theodore Leggett; etchings, Philip Harris Giddens.

HOLT GALLERY—
To Dec. 3—Paintings, Thomas Herpet Smith.

INTIMATE GALLERY (Anderson's)—
Nov. 9-Dec. 11—30 new water colors by John Marin.

KEPPEL & CO.—
To Nov. 29—Early wood cuts.

KENNEDY & CO.—
Nov.—Etchings, John Taylor Arms; paintings of dogs, Jessie D. Wiggins.

Dec.—Old English and French colored prints.

KRAUSHAAR GALLERIES—
To Nov. 26—Ernest Fiene.

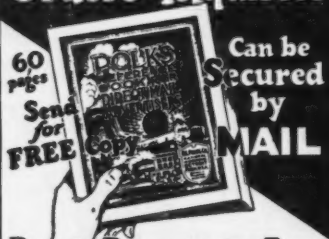
LITTLE GALLERY—
To Nov. 26—Jewellery, Margaret Rogers, Edward E. Oakes.

Nov. 28-Dec. 10—Handwrought silver.

MACBETH GALLERY—
Nov. 15-28—Carle J. Blenner; Bernhard Gutman.

Nov. 29-Dec. 12—Ernest L. Ipsen; U. S. Horton; "Sidewalks of New York," Devitt Welsh.

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Nov. 14-26—Cambodia subjects, Lucille Douglass.
Nov. 28-Dec. 24—Gari Melchers; sculpture, Max Kalish.

MONTROSS GALLERY—
Nov. 14-26—Charles Cozier; Ross Shattuck.
Nov. 28-Dec. 15—Robert Hallowell.

NEW GALLERY—
Nov. 14-Dec. 3—Thomas H. Benton; Cyril Kay Scott.
Dec. 7-24—New paintings, Merton Clivette.

OPPORTUNITY GALLERY (Art Center)—
To Dec. 12—Paintings selected by John Sloan.

REINHARDT GALLERIES—
Nov. 5-26—Modern French Paintings; paintings by Sorine, Pascin, Soudekine.
JACQUES SELIGMANN & CO.—
Nov.-Dec.—Paintings, tapestries, furniture.

MARIE STERNER GALLERIES—
To Nov. 21—Paintings, Salia Bahnc; paintings, glass sculpture, Ladislav Medgyes; water colors, E. Barnard Lintott.

VERNAV GALLERIES—
Nov.-Dec.—Exhibition, English period furniture, Queen Anne and Georgian mirrors, wall lights, 17th and 18th C. mantel and tall clocks.

WEYHE GALLERIES—
Nov. 14-26—Japanese prints, Mosle collection.
Nov. 28-Dec. 7—Water colors, Jan Gordon.

WILDENSTEIN GALLERIES—
Nov. 15-Dec. 5—Portraits by Sorine; drawings by Picasso.

CATHERINE LORRILLARD WOLFE ART CLUB—
To Dec. 8—Annual exhibition of oil paintings.
Dec. 8-22—Arts and crafts bazaar.

HOWARD YOUNG GALLERIES—
Nov. 21-Dec. 3—Ships and the Sea, Gordon Grant.

Rochester, N. Y.

MEMORIAL ART GALLERY—
Nov.—E. W. Redfield; American Graphic Arts; Bakst textiles.

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YONKERS ART ASSOCIATION—
Nov. 20-Dec. 27—Fall exhibition.

Raleigh, N. C.
SIR WALTER HOTEL—
Dec.—Exhibition from Grand Central Art Galleries, auspices N. C. Art Ass'n.

Akron, O.
AKRON ART INSTITUTE—
Nov.—Paintings by Ohio-born women.
Dec.—Paintings, Charles P. Gruppe; sculptures, Robert Laurent.

Columbus, O.
COLUMBUS FINE ARTS GALLERY—
Nov.—Ohio Water Color Show; Mary S. Elwes; soap sculpture.

Cincinnati, O.
CINCINNATI ART MUSEUM—
Nov.—Ohio Society of Etchers; textiles lent by Elinor Merrell; architectural sketches, Milton S. Osborne.
Dec.—Annual exhibition of the Duveneck Society; Ohio Water Color Society.

TRAXEL ART CO.—
Nov. 28-Dec. 10—J. H. Sharp.

Cleveland, O.
CLEVELAND MUSEUM—
Oct. 26-Nov. 27—Ellen Garretson Wade Memorial Lace Collection.
Nov. 1-Jan. 1—Toys and Christmas cribs.
Nov. 3-Dec. 11—Drawing by old and modern masters.

KORNER & WOOD GALLERIES—
Nov. 13-26—Water colors, Carl Broemel.
Nov. 27-Dec. 24—Bronzes by Max Kalish.

Dayton, O.
DAYTON ART INSTITUTE—
Nov. 2-24—"Pictures in the Making."
Nov. 15-Dec. 11—Sculptures from Ferargil Galleries.

Toledo, O.
MOHR ART GALLERIES—
Nov.—Paintings, Gale Turnbull.
Dec.—Modern European paintings and etchings.

Norman, Okla.
UNIVERSITY OF OKLAHOMA—
To Dec. 1—Chinese paintings; water colors, Frank Applegate.
Dec.—"Fifty Prints of the Year;" Nan Sheets.

Philadelphia, Pa.
ART CLUB OF PHILADELPHIA—
Nov. 5-25—Eight Philadelphia women.
Dec. 3-23—34th annual club exhibition.

PENNA ACADEMY OF FINE ARTS—
Nov. 6-Dec. 11—25th annual exhibition, Philadelphia Water Color Club; 26th annual exhibition, Pennsylvania Society of Miniature Painters.

Pennsylvania Academy of the Fine Arts.
PENNSYLVANIA MUSEUM—
Nov.-Dec.—Arts of Early India; loan exhibition of lacers; engravings from Drexel collection.

PHILADELPHIA ART ALLIANCE—
Nov. 7-28—Drawings, Thornton Oakley.
Nov. 20-Dec. 7—Brainerd-Lemon silver collection.

PLASTIC CLUB—
Nov. 24-Dec. 6—Water colors, Mrs. L. W. Neilson Ford.

PRINT CLUB—
Nov. 21-Dec. 3—Etchings, John T. Coolidge, Jr.

Pittsburgh, Pa.
CARNEGIE INSTITUTE—
Oct. 13-Dec. 4—26th International.

J. J. GILLESPIE & CO.—
Dec. 1-15—Paintings, E. W. Redfield.

PITTSBURGH ART CO.—
Nov. 14-27—Paintings, Louis J. Heitmuller.

Providence, R. I.
R. I. SCHOOL OF DESIGN—
Nov. 15-29—Cover designs, House Beautiful contest.

PROVIDENCE ART CLUB—
Nov. 22-Dec. 4—Decorations, Percy F. Albee.

Chattanooga, Tenn.
MEMORIAL AUDITORIUM—
Nov. 8-Dec. 6—"American Painters in Paris."

Memphis, Tenn.
BROOKS MEMORIAL ART GALLERY—
Nov.—Paintings by the faculty of the Grand Central School of Art.

Dec.—Paintings, Maurice Braun; Botke decorations; soap sculpture.

Dallas, Tex.
HIGHLAND PARK GALLERY—
Nov.—Susan Burse Miller and Burse Miller.

Houston, Tex.
MUSEUM OF FINE ARTS—
Nov.—Paintings and lithographs, Birger Sandzen; paintings, Elizabeth Gowdy Baker.

Dec.—Southern States Art League combined circuits; paintings, Blanche Collet Wagner.

HERZOG GALLERIES—
Nov.—Monotypes, Henry A. Wight; international painting exhibit.

San Antonio, Tex.
WITTE MEMORIAL MUSEUM—
Nov.—Prints, water colors, George (Pop) Hart.
Dec. 10-Jan. 8—Paintings, Dawson-Watson.

Salt Lake City, Utah
MERRILL HORNE GALLERY—
Nov.—Jack Stansfield.

NEWHOUSE GALLERY—
Nov.—Annual autumn exhibition.

Seattle, Wash.
SEATTLE FINE ARTS SOC.—
Nov. 10-Dec. 11—International Water Color Show; Fictile Ivories.

Milwaukee, Wis.
MILWAUKEE ART INSTITUTE—
Nov.—Exhibition from Dudensting Galleries; American Painters; etchings and water colors, Theresa and Will Simmons; 10th annual, Wisconsin applied arts.

MILWAUKEE JOURNAL GALLERY—
Oct.-Dec.—Wisconsin Painters.

Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—
Nov.—Paintings, Henry S. Eddy.
Dec.—Paintings, George A. Traver.

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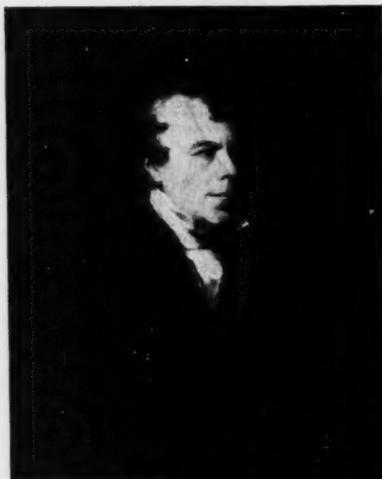
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"Tom Moore," by Thomas Sully.

Thomas Sully, early American, at his best ranked with Gilbert Stuart as a portraitist of men, and the two were the New World's representatives of the brilliant English school headed by Reynolds and Gainsborough. Sully was especially felicitous in his portrait of Thomas Moore, the Irish poet, whom he painted in 1805 when the bard visited Richmond, Baltimore and Philadelphia,—the trip that produced the American Odes. It has recently come into the collection of the connoisseur and dealer, M. L. Walker, of Brighton, Mass.

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The Autumn Salon

While the critics were assembling the ammunition for their annual barrage on the Paris Autumn Salon, two innovations greeted the opening day's visitors. The first new policy noticed was the placing of stands exhibiting the applied arts in the rooms hitherto sacred to paintings and sculpture. The second innovation was the grouping of the works of the members of the committee in a special room of their own. Disappointed candidates, as a result, have been able to concentrate their fire on a compact objective.

The usual special displays of religious and "art urbain" have been given special space. Poetry, dancing, and dress-designing have, as usual, been recognized in a special program of conferences, recitations, and shows. Concerts covering the various form of chamber music and vocal and instrumental recitals have been included within the scope of the salon.

International Etchers' Show

The international exhibition of the Chicago Society of Etchers will be held at the Art Institute, Chicago, from February 9 to March 21. It is open to all etchers, and prints should be in the hands of the secretary, Mrs. Bertha E. Jaques, 4316 Greenwood Ave., before January 1.

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